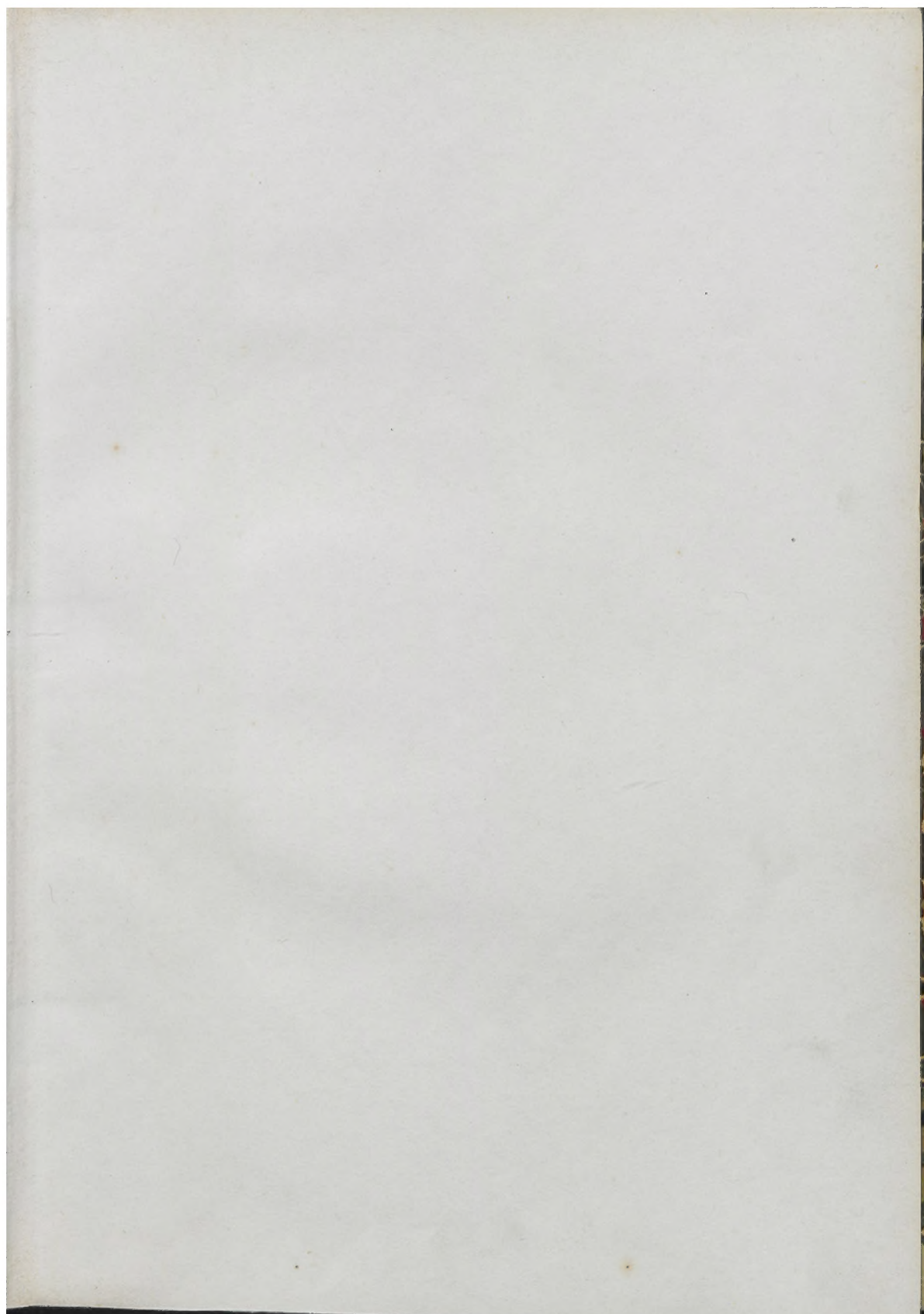
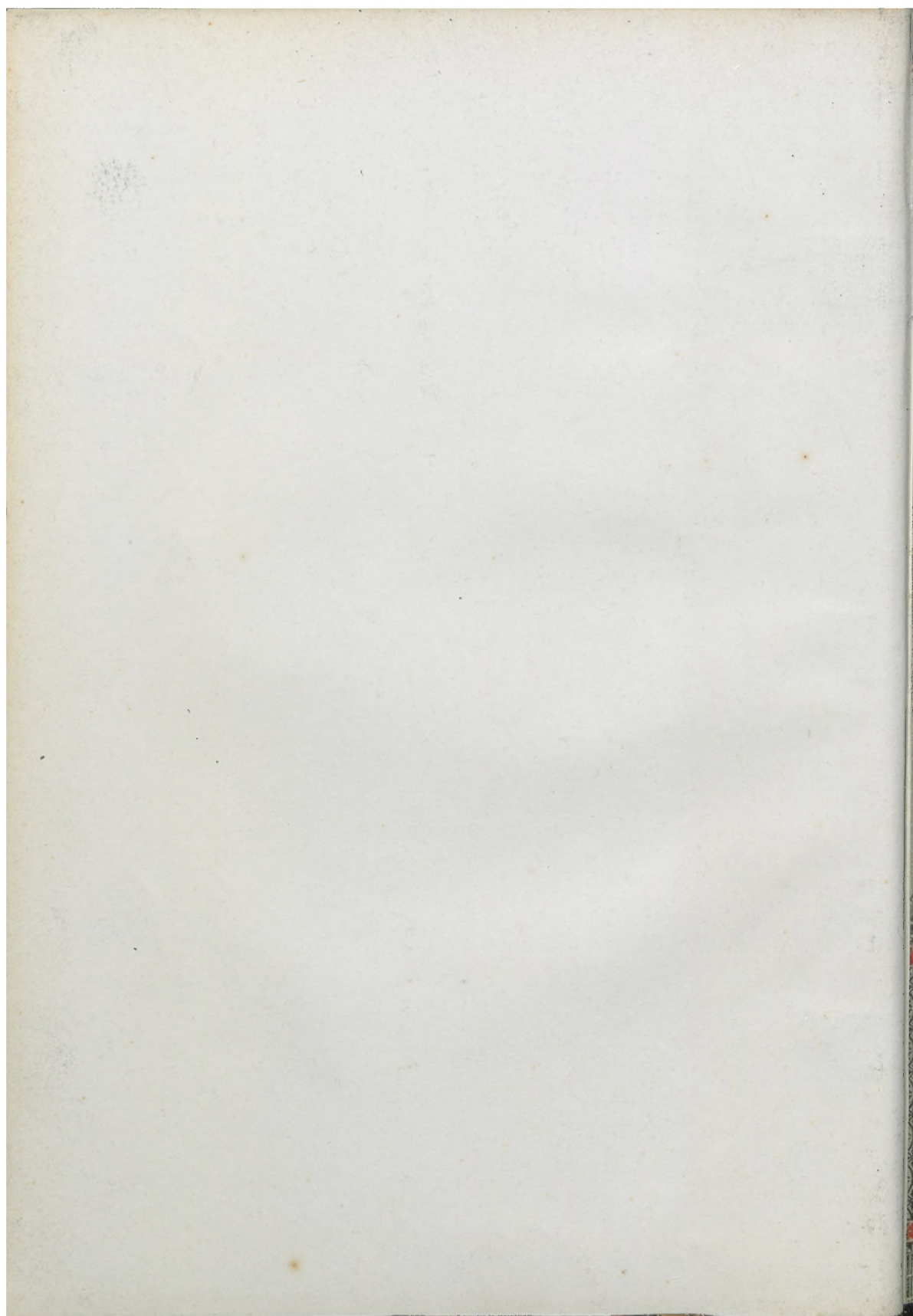






D26







325  
WILHELM HANSEN EDITION.  
Nr. 6.

# Horneman-Schytte. Børne-Klaverskole.

Ny Udgave

II



DL6

# LUDVIG SCHYTTE.

## Die Schule des modernen Klavierspiels.

Eine Sammlung von Studien und Etüden zur Einführung in die moderne Harmonik, Melodik, Rhythmik und Vortragsweise.

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3. Semplice.
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## Technische Klavierstudien

zum Gebrauche sowohl beim Unterricht als auch zum Selbststudium,

revidiert

von

IGNAZ FRIEDMAN.



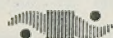
*Johan Ole Emil*

# Hornemans Pianoforte-Skole.

Ny, betydelig forøget Udgave

ved

**Ludvig Schytte.**



*Ny Udgave*

1932

Forlæggerens Ejendom for alle Lande

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# FORORD.

---

Det er en stor Sjældenhed i Danmark, at et musikalsk Værk oplever — som Hornemans Skole har gjort det — fem- og tyve Oplag, og man kan trøstigt sige, at der maa være en sund Kærne i det, naar det saaledes formaar at hævde sig gennem en lang Aarrække. Fordringerne til et Skoleværk for Klaver — baade i Henseende til gennemført Systematik og i Henseende til Indholdets Righoldighed — ere imidlertid stegne saa betydeligt siden Fremkomsten af Hornemans Skole, at Forlæggeren har følt sig foranlediget til at anmode Under tegnede om at foretage en Revision og Udvidelse af Værket. Resultatet er blevet nærværende „Ny, betydelig forøgede Udgave af Hornemans Skole“, som jeg herved forelægger Offentligheden.

Hornemans Betydning som Børnekomponist er uomtvistet — som bekendt vandt han endog paa dette Omraade varm Anerkendelse hos ingen Ringere end Robert Schumann — det var derfor paa Forhaand givet, at alle de kendte to- og firhændige Smaastykker skulde bibeholdes. Dette har jeg gjort og desuden tilføjet en hel Del Hornemanske Stykker andetsteds fra.

Ved en systematisk Ordning af det tekniske Materiale og ved Indfletning af Stykker af udmærkede Komponister har jeg søgt at forbinde det Nyttige med det Behagelige. Fremgangen sker gradevis, og det teknisk Tilegnede illustreres ved passende og opmuntrende Eksempler.

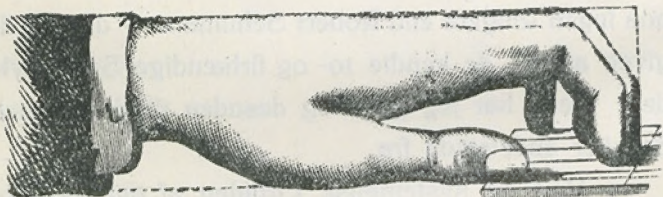
*Wien, i September 1892.*

Ludvig Schytte.



## INDLEDNING.

Den Alder, i hvilken Klaverundervisningen bør begynde, lader sig ikke nøjagtig angive. Børn, der udvise særlige musikalske Anlæg, kunne begynde at spille tidligere end saadanne, hos hvilke dette ikke er Tilfældet. I al Almindelighed kan det siges, at Klaverundervisningen ikke bør begynde, før Barnet har lært at læse og skrive. I den første Tid vil det være rigtigst, kun at lade Barnet øve sig under Lærerens Tilsyn, hvorved de Uvaner undgaas, som saa let indsnige sig, naar Eleven øver sig paa egen Haand. Øvelsestiden kan paa dette Stadium ansættes til en halv Time daglig. Lidt efter lidt kan man forlænge Øvelsestiden og vænne Eleven til at øve sig uden Tilsyn, dog bør man ikke gøre dette Sidsie, før Eleven har tilegnet sig en korrekt Haandstilling. Med Hensyn til Legemets, Armenes og Hændernes Stilling gælder følgende: Eleven maa sidde midt for Klaveret, Holdningen maa være rank, fri og utvungen. Albuerne holdes ind mod Kroppen, og Sædet maa være saa højt, at Underarmen ligger vandret — i lige Linje med den øverste Kant af de hvide Tangenter. Fødderne maa have et fast Støttepunkt, hvorfor det er nødvendigt at give smaa Elever en Skammel. Den Stilling, som Haand og Fingre bør indtage, sees af vedføjede Tegning:



Man maa nøje agte paa, at alle Fingrene — ogsaa Lillefingeren — holdes bøiede, og at Knoerne ikke stikke op. Anslaget maa ske fuld-

kommen roligt, saaledes at Tonen frembringes alene ved Fingerens egen Kraft, medens Arm og Haandflade forblive ubevægelige. Fingrene benævnes: 1ste, 2den, 3die, 4de, 5te Finger. 1ste Finger er Tommelfingeren, 5te Finger er Lillefingeren.

## Om Klaviaturet og Oktaverne.

Alle Tangenterne tilsammentagne kaldes Klaviaturet. De hvide Tangenter kaldes Undertangenter, de sorte kaldes Overtangenter. Klaviaturet deles i to Halvdele: Diskanten, der ligger tilhøjre, og Bassen, der ligger tilvenstre. Diskanten omfatter de høje Toner, Bassen omfatter de dybe Toner. Overtangenterne ligge i Grupper, indeholdende skiftevis to og tre Tangenter. Enhver Undertangent, der ligger nærmest tilvenstre for den Overtangentgruppe, der indeholder to Tangenter, er et C; den næste Undertangent — tilhøjre — hedder D, derefter følge E, F, G, A og H. Den Tangent, der følger efter H, er igjen et C. Toneomfanget fra et C til det næste kaldes en Oktav, og efter deres forskellige Beliggenhed paa Klaveret have Oktaverne forskellige Navne. Oktaven fra det dybeste C til det næste hedder: Kontra Oktav, derefter følge: store Oktav, lille Oktav, enstreget Oktav, tostreget Oktav, trestreget Oktav og firstreget Oktav.



## Noder i Violinnøglen.

Noder kaldes de Tegn, der benyttes til at anskueliggjøre Tonerne. Noder bestaa af Hoved og Hals: Ved Nodeskriften betjener man sig af et Linjesystem, bestaaende af fem i lige lang indbyrdes Afstand liggende vandrette Linjer, der benævnes 1ste, 2den, 3dje, 4de og 5te Linje: De mellemliggende fire Rum kaldes 1ste, 2det, 3dje og 4de Rum:

Der bruges ved Klaverspillet to Slags Noder, Diskant- og Basnoder. Tegnet der har tre Navne: Violin-Nøglen, Diskant-Nøglen eller G-Nøglen, angiver, at de Noder, foran hvilke det staar, ere Diskantnoder. Violin-Nøglen omslynger den anden Linje og betegner, at den Node, der har sin Plads paa denne Linje er det enstregede G. Nodernes Navne følge efter hinanden i samme Orden som Tangenternes Navne. De Noder, der staa paa Linjerne, ere følgende:

de fire Noder, der staa i Rummene, hedde . Foruden disse Noder lære vi endnu

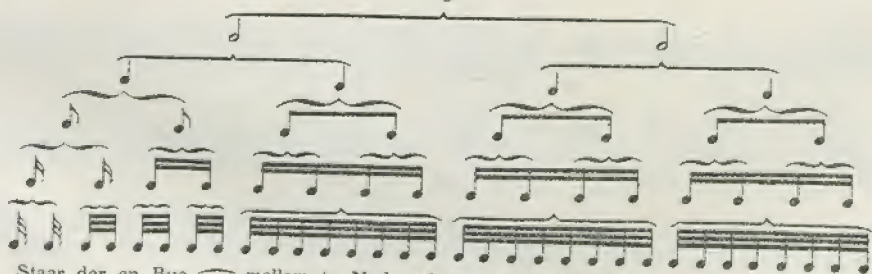
kun at kende: , der staar nedenfor Linjerne, , der staar nedenfor Linjerne med en

Streg gennem Hovedet, , der staar ovenover Linjerne, og , der staar ovenover Linjerne med en Streg gennem Hovedet. Ordne vi de her lærte Noder trinvis, fremkommer følgende

Noderække:

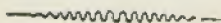
## Om Nodeværdier og Takt.

Til at betegne Nodernes Varighed i Forhold til hverandre har man Noder af forskelligt Udseende (Nodeværdier) nemlig: = en hel Node, = en halv Node, = en fjerdedels Node, = en ottendedels Node, = en sekstendedels Node og = en toogtredivtedels Node. Nedenstaaende Tavle nævner Nodernes Værdi i Forhold til hinanden.



Staar der en Bue mellem to Noder af samme Højde, skal man kun slaa en Gang an og holde Tonen saa længe som Værdien af begge Noder tilsammen.

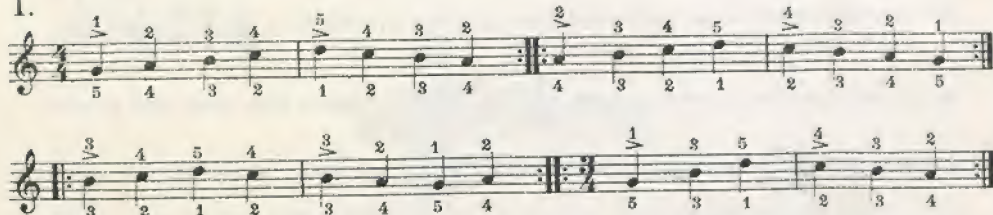
Ethvert Musikstykke er ved lodrette Streger (Taktstreger) afdelt i mindre, indbyrdes ligestore, Afsnit. Et saadant Afsnit kaldes en Takt. De almindeligst forekommende Taktarter ere fire Fjerdedels Takt, tre Fjerdedels Takt, to Fjerdedels Takt, sex Ottendedels Takt og tre Ottendedels Takt. Fire Fjerdedels Takt betegnes ved et , der stilles lige efter Nøglen, for Stykkets Begyndelse. De andre Taktarter betegnes ved:  $\frac{3}{4}$  = tre Fjerdedels Takt,  $\frac{2}{4}$  = to Fjerdedels Takt,  $\frac{6}{8}$  = sex Ottendedels Takt og  $\frac{3}{8}$  = tre Ottendedels Takt. Er et Stykke i fire Fjerdedels Takt, skal hver Takt indeholde Noder eller Pauser (om disse senere) til en samlet Værdi af fire Fjerdedele, er et Stykke i tre Fjerdedels Takt, skal hver Takt indeholde Noder eller Pauser til en samlet Værdi af tre Fjerdedele etc. Den første Takt i et Stykke er undertiden ufuldstændig, o: den indeholder ikke saa meget af Node- eller Pause-Værdi, som den ifølge den angivne Takt skulde gøre. En saadan ufuldstændig Takt kaldes en Optakt, og det, der mangler, findes som oftest i Stykkets sidste Takt.



## De første Øvelser

Hver Øvelse — fra ||: til || — gentages langsomt og kraftigt otte Gange. Den Finger, der skal slaa an, maa løftes højt op og bringes ved sin egen Kraft til at trykke Tangenten ned. Først øves hver Haand for sig, derefter begge Hænder paa en Gang. Tallene ovenover Noderne betegne Fingersætningen for højre Haand, Tallene under Noderne betegne Fingersætningen for venstre Haand. Venstre Haand skal spille en Oktav dybere end højre Haand. Tegnet = betyder, at den Tone, over hvilken det staar, skal anslaaes kraftigere end de andre, der alle skulle være indbyrdes lige stærke. Alle Tonerne maa være lige lange, og man maa give nøje Agt paa, at Anslaget sker samtidig med begge Hænder.

1.



2.

*Eleven*

*Tæl:* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Ver - den er saa stor, saa stor, Las - se, Las - se lil - le,

*Læreren*

me - get stør - re, end du tror, Las - se. Las - se lil - le!

3.

*Eleven*

1 2 3 4 5 3 1 4 2 5 3 1 3 2 5 1

Han-ne har faa-et en Plet paasin Kra-ve. Nu faar hun rigtig-nok Skænd af sin Mor!

*Læreren*





## Smaastykker med Noder af forskellig Værdi og med Pauser

6. *e* E. Horneman

7. E. Horneman

8. E. Horneman

9. E. Horneman

10. E. Horneman

## De øvrige Noder i Violinnøglen og Pauserne

Foruden de allerede nævnte Noder i Violinnøglen, bruges endnu følgende

under Linierne: og over Linierne:

Pausen er et Tegn, der betyder at man i en vis Tid skal ophøre at spille (pausere). Pauserne ere følgende:

$\frac{1}{1}$   $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{32}$

svarende henholdsvis til hele, halve, fjerdedels, ottendedels, sekstendedels og togtredivtedels Noder.



## 11.

E. Horneman



## 12.

E. Horneman



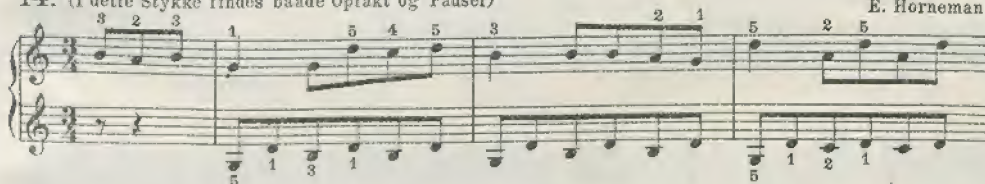
13.

E. Horneman



14. (I dette Stykke findes baade Optakt og Pauser)

E. Horneman



15.

### Slummer Polka



## Firhændige Smaastykker

## 16. Moderato

## VUGGESANG

E. Horneman

*Eleven*

Vis-se-lul-le, Vis-se-lul-le, sov nu lil-le Trul-le, el-lers kom-mer  
 Vis-se-lul-le, Vis-se-lul-le, sov nu sødt min Trul-le, saaskal al-le

*Moderato*

*Læreren*

*p*

Sor-te-peer, hankan væ-re her og der, rø-ve de Smaa-pi-ger, hvis de ik-ke ti-er.  
 Engle smaa ved din lil-le Vug-gestaa, le-ge med min Trul-le, vis-se-vis-se-lul-le.

*p* *pp*

## 17. Allegro moderato

## NEGERDRENGEN

*Allegro moderato*

*f* *p* *f*

\*Tegnet > betyder at vedkommende Tone skal fremhæves.



## De chromatiske Fortegn

# Kryds, x dobbelt Kryds, b Be, bb dobbelt Be og ♭ Opløsningstegn eller Kvadrat, kaldes med et fælles Navn: chromatiske Fortegn. Staar der et # foran en Node, saa forandres dennes Navn ved Tilføjelse af Stavelserne „is“ og Noden forhøjes en halv Tone o: man tager i Stedet for den angivne Tone den, der ligger nærmest til højre, uden Hensyn til, om det er en Overtangent eller en Undertangent. Ved at sætte et # foran vedkommende Node forandres altsaa c, d, e, f, g, a, h, til cis, dis, eis, fis, gis, ais og his. Staar der et x foran en Node, saa forandres dennes Navn ved Tilføjelsen af Stavelserne „isis“ og Noden forhøjes to halve Toner. Ved at sætte et x foran vedkommende Node forandres altsaa c, d, e, f, g, a, h til cisis, disis, eisis, fisis, gisis, aisis og hisis. b fordyber Noden en halv Tone o: man tager i Stedet for den angivne Tone den, der ligger nærmest til venstre, uden Hensyn til, om det er en Overtangent eller en Undertangent, og forandrer dens Navn ved Tilføjelse af Stavelserne „es.“ Ved at sætte et b foran vedkommende Node forandres c, d, e, f, g, a, h til ces, des, es, fes, ges, og as. b for h danner en Undtagelse fra Reglen, idet det hedder h og ikke hes. Staar der et bb foran en Node, saa forandres dennes Navn ved Tilføjelsen af Stavelserne „eses“ og Noden fordybes to halve Toner. Ved at sætte et bb foran vedkommende Node forandres c, d, e, f, g, a, h til ceses, deses, eses, fesces, gesces, ases og bes.— #, x, b og bb gælde for alle efter et af disse Tegn følgende Noder af samme Højde i samme Takt. ♭ ophæver Virkningen af et forudgaaet # eller b, og ♭♭ af et forudgaaet x eller bb.

## Øvelser

Hver Øvelse gentages otte Gange



18.



19.



20.

E. Horneman

Exercise 20 is a short piece in 2/4 time, one flat key signature. The treble staff begins with a descending scale: 5 4 3 2 4 3 2 1. The bass staff provides a steady accompaniment with eighth-note patterns. The piece concludes with a final chord in the treble staff.

Øvelser

This section contains two exercises. The first exercise is in 2/4 time, one flat key signature, and features intricate fingerings for both hands, including many triplets and sixteenth-note runs. The second exercise is also in 2/4 time, one flat key signature, and continues the technical development with similar complex patterns.

21.

SAVOYARDEN

E. Horneman

'SAVOYARDEN' is a three-part setting in 2/4 time, one flat key signature. The 'Elevon' (Soprano) part has a melodic line with various ornaments and fingerings. The 'Læreren' (Bass) part provides a rhythmic foundation with eighth-note patterns. The Tenor part (middle staff) also features a melodic line with fingerings.

This block continues the 'SAVOYARDEN' piece. It shows the final measures for the Soprano, Tenor, and Bass parts. The Soprano and Tenor parts end with a 'Fine' marking. The Bass part continues with a few more notes before also concluding.



*Da Capo al Fine*

*Fine* betyder Slutning. *Da Capo al Fine* betyder, at Stykket skal gentages forfra til *Fine*

22.

## DEN LILLE HORNBLÆSER

Ludvig Schytte

*pp* *mf*

*Fine* *f*

*Da Capo al Fine* *dimin.*

*Da Capo al Fine*

## Mere om Nodernes Værdi

Staar der et Punkt bagved en Node, saa forlænges denne med det Halve af sin Værdi.  $\text{♩}$  bliver altsaa lig en hel Node og en halv Node, det er halvanden Node.  $\text{♩}$  bliver lig en halv Node og en fjerdedels Node, altsaa trefjerdedels Node.  $\text{♩}$  bliver lig tre ottendedels Node.  $\text{♩}$  bliver lig tre se sekstendedels Node, o. s. v. Staar der to Punkter bagved en Node, saa forlænger det andet Punkt Noden halvt saa meget, som det første gjorde det.  $\text{♩}$  bliver altsaa lig  $\frac{7}{4}$ ,  $\text{♩}$  =  $\frac{7}{8}$ ,  $\text{♩}$  =  $\frac{7}{16}$ ,  $\text{♩}$  =  $\frac{7}{32}$  o. s. v. Deler man en Node i tre lige Dele fremkommer Trioler, der betegnes ved et Tretak; f. Eks.  $\text{♩} \text{♩} \text{♩}$  tilsammen lig med en hel Node,  $\text{♩} \text{♩} \text{♩}$  tilsammen lig en halv Node,  $\text{♩} \text{♩} \text{♩}$  tilsammen lig en fjerdedels Node,  $\text{♩} \text{♩} \text{♩}$  tilsammen lig en ottendedels Node o. s. v. Deler man en Node i seks lige Dele fremkommer Sekstoler, der betegnes ved et Sekstak; f. Eks.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  tilsammen lig en halv Node,  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  tilsammen lig en fjerdedels Node, o. s. v.

## Øvelser

The image shows a musical score for a waltz, likely from the film 'The Merry Widow'. It consists of two systems, each with a piano (p) and violin (v) part. The piano part is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The violin part is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The score includes fingerings (1, 2, 3, 4, 5) and triplets (3) for both instruments. The first system has a repeat sign, and the second system also has a repeat sign. The tempo is marked 'Moderato'.

23.

Oluf Ring

25.

*Kleven*

*Ellingerne:* Mor, Mor, in-gen kan li - de os! Se, se, He-sten vil bi - de os!  
*Anden:* Snak, Snak, in-gen vil nap - pe jer! Kom, kom, aaa skal jeg klap - pe jer.

*Læreren*

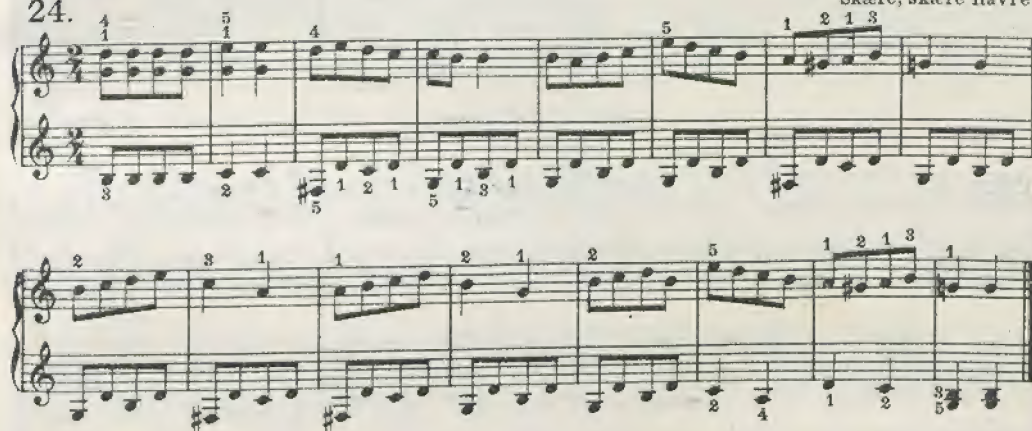
Ak, ak, Dren-gen vil ri - de os sen-der og sam-men hver e - vi - ge en.  
Rap, rap; men I maa rap - pe jer! Se blot paa mig og saa brug je - res Ben.



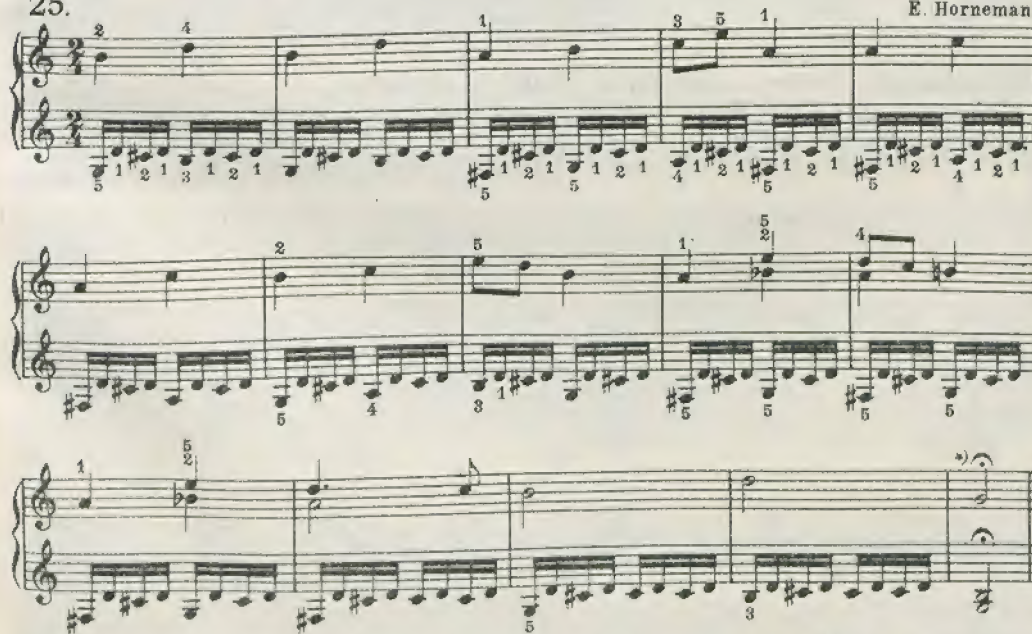
Hver Øvelse gentages otte Gange. De fire første Øvelser spilles kun med hver Haand for sig  
(Venstre Haand en Oktav dybere end højre)



24. Skære, skære Havre



25. E. Horneman



<sup>\*)</sup>Tegnet  $\infty$  hedder Fermat eller Hviletegn og betegner, at den Node over hvilken det staar, skal holdes noget længere end den ifølge sin Værdi skulde

## Firhændige Smaastykker

## AVE MARIA

26. Andantino

*Secondo*

E. Horneman

27. Andante con moto

## DET KLOGE BARN

E. Horneman

28. Andantino

## EN LILLE PIGES KLAGESANG

E. Horneman



## Firhændige Smaastykker

## AVE MARIA

Primo

E. Horneman

26.

\*Piano, der forkortes til *p*, betyder svagt    \*\*Pianissimo = meget svagt

## DET KLOGE BARN

E. Horneman

27.

\*Tegnet  $\delta$  (Oktava) betyder at de Noder over hvilke det staar, skulle spilles en Oktav højere end de er noterede

\*\**diminuendo* : aftagende i Styrke,  $\rightrightarrows$  lidt efter lidt svagere

## EN LILLE PIGES KLAGESANG

E. Horneman

28.

## Legato, staccato og portamento

Staar der en Bue over en Gruppe af Noder, saa betegnes herved at disse skulle forbindes til en Phrase (eller Sætning) saaledes, at der ikke paa noget Punkt finder nogen Afbrydelse Sted. Den sidste Node i en saadan Sætning kortes lidt af. Buen kaldes en Legato eller Phraserings-Bue, og den Spillemaade, som betegnes ved en saadan Bue, kaldes legato eller bundent Spil. Modsetningen til legato er staccato, hvor Noderne spilles ganske kort (stødt), saaledes at der i Virkeligheden bliver smaa Pauser mellem dem.

Staccato betegnes ved Punkter, der sættes over eller under vedkommende Node.

Foruden legato og staccato gives der endnu en tredje Anslagsmaade, — portamento, der er en Slags Mellemting mellem de to først nævnte Anslagsmaader. Portamento betegnes ved en Bue og Punkter (---); De enkelte Toner skilles ved en kort Pause og spilles med et noget større Eftertryk end ellers.

## 29. Allegro (hurtigt)

## ETUDE

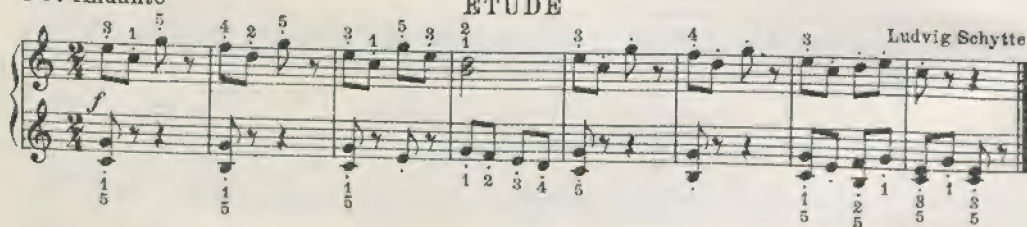
Ludvig Schytte



## 30. Andante

## ETUDE

Ludvig Schytte

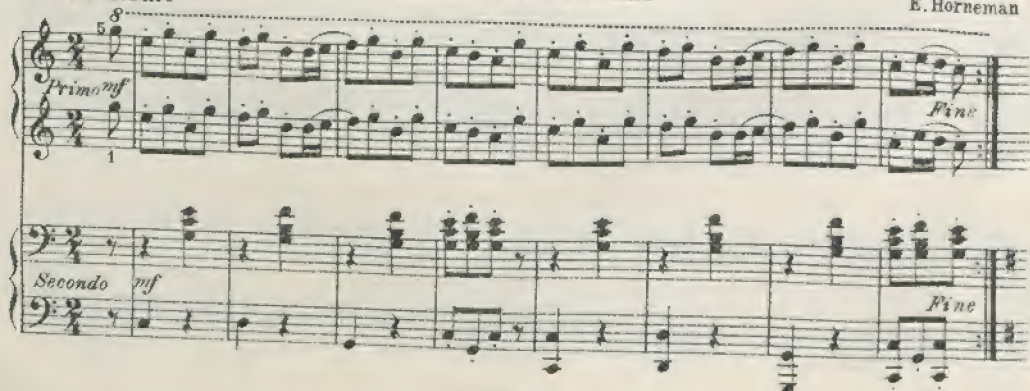


## Firhændige Smaastykker

## 31. Moderato

## LILLE TOMS POLKA

E. Horneman





*f* *Da Capo al Fine*

# EN NEAPOLITANSK FISKERPIGE

Tarantell

Presto (meget hurtigt)

E. Horneman

*mf* *Fine*

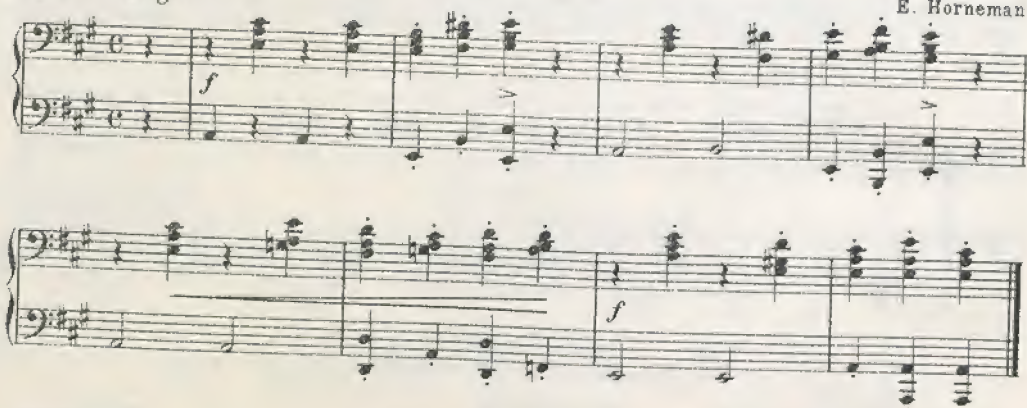
*f* *Da Capo al Fine*

## DEN LILLE SØMAND

33. Allegro

*Secondo*

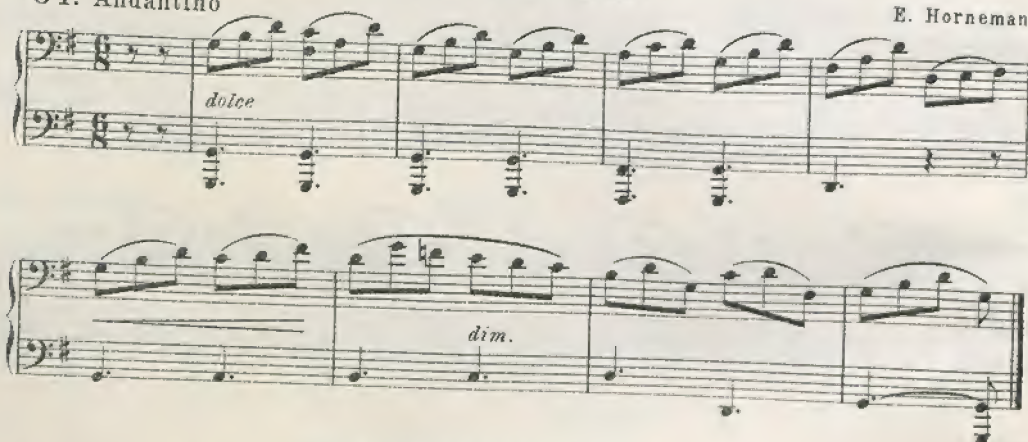
E. Horneman



34. Andantino

## DET ARTIGE BARN

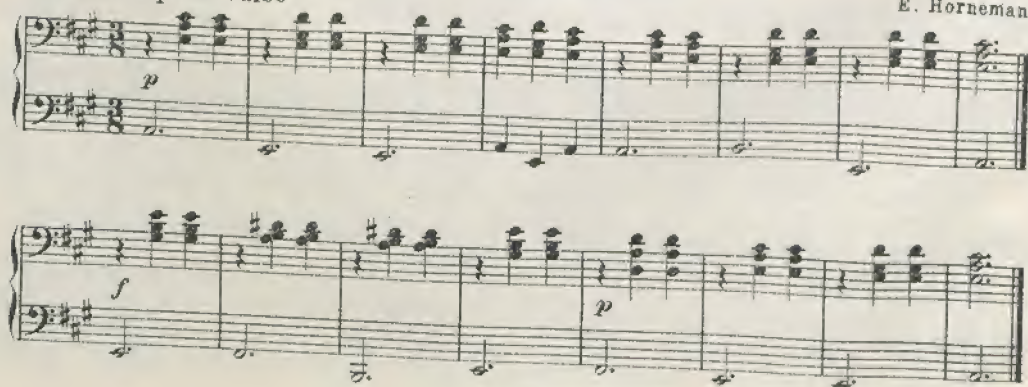
E. Horneman



35. Tempo di Valse

## ALLE SMAABØRNS VALS

E. Horneman





## DEN LILLE SØMAND

*Primo*

E. Horneman

33. Allegro

First system of music for 'Den Lille Sømand'. It consists of a piano accompaniment and a vocal line. The piano part is in 2/4 time, starting with a forte (f) dynamic. The vocal line is in 2/4 time, starting with a first ending bracket. The key signature has one sharp (F#).

## DET ARTIGE BARN

E. Horneman

34. Andantino (lidt hurtigere end Andante)

First system of music for 'Det Artige Barn'. It consists of a piano accompaniment and a vocal line. The piano part is in 3/4 time, starting with a dolce dynamic. The vocal line is in 3/4 time, starting with a first ending bracket. The key signature has one sharp (F#).

## ALLE SMAABØRNS VALS

E. Horneman

35. Tempo di Valse (Vals Tempo)

First system of music for 'Alle Smaabørns Vals'. It consists of a piano accompaniment and a vocal line. The piano part is in 3/4 time, starting with a piano (p) dynamic. The vocal line is in 3/4 time, starting with a first ending bracket. The key signature has one sharp (F#).

## DEN LILLE REKRUT PAA MARSCHEN

36. Allegro marcia

E. Horneman

Two systems of piano accompaniment for 'Den Lille Rekrut Paa Marschen'. The first system is marked *f con energia*. The second system has dynamic markings *mf*, *f*, and *sf* across its measures.

## DEN LILLE TAMBOUR

37. Allegro marcato

E. Horneman

Two systems of piano accompaniment for 'Den Lille Tambour'. The first system is marked *f*. The second system has dynamic markings *f* and *f* in its later measures.

## DEN LILLE ITALIENERINDE

38. Tempo di Valse

E. Horneman

Two systems of piano accompaniment for 'Den Lille Italienerinde'. The first system has dynamic markings *f*, *mf*, and *mf*, and ends with a *cresc.* marking. The second system has dynamic markings *f*, *f*, and *sf*.



## DEN LILLE REKRUT PAA MARSCHEN

36. Allegro marcìa (hurtigt Marschtempo)

E. Horneman

36. Allegro marcìa (hurtigt Marschtempo) E. Horneman

The score is in 2/4 time. The first system shows a treble and bass staff with a key signature of one flat (B-flat). The treble staff has a 5-measure rest at the beginning, followed by eighth-note patterns. The bass staff starts with a forte (f) dynamic. The second system continues the melody, with a mezzo-forte (mf) dynamic marking in the treble staff and a forte (f) dynamic in the bass staff.

## DEN LILLE TAMBOUR

37. Allegro marcato (marcato = fremhævet)

E. Horneman

37. Allegro marcato (marcato = fremhævet) E. Horneman

The score is in 2/4 time. The first system shows a treble and bass staff with a key signature of one flat. The treble staff has a 1-measure rest at the beginning, followed by eighth-note patterns. The bass staff starts with a forte (f) dynamic. The second system continues the melody, with a forte (f) dynamic marking in the treble staff and a forte (f) dynamic in the bass staff.


## DEN LILLE ITALIENERINDE

38. Tempo di Valse

E. Horneman

38. Tempo di Valse E. Horneman

The score is in 3/4 time. The first system shows a treble and bass staff with a key signature of one flat. The treble staff has an 8-measure rest at the beginning, followed by eighth-note patterns. The bass staff starts with a forte (f) dynamic. The second system continues the melody, with a mezzo-forte (mf) dynamic marking in the treble staff and a mezzo-forte (mf) dynamic in the bass staff.

Et kort Forstæg kaldes en lille Node, der staar umiddelbart foran en større. f. Ex.  Den lille Node, igennem hvilken der gaar en skraa Linie, spilles hurtigt og den Tid som den udkræver, tages fra Hovednoten foran hvilken den staar.

## Noderne i Bas-Nøglen

Tegnet  $\mathfrak{J}$ , der kaldes F- eller Bas-Nøglen, betegner, at den fjerde Linie, som omslynges af den, er Nodepladsen for det lille f.

Basnoderne paa Linierne ere:



### Basnoderne i Rummene



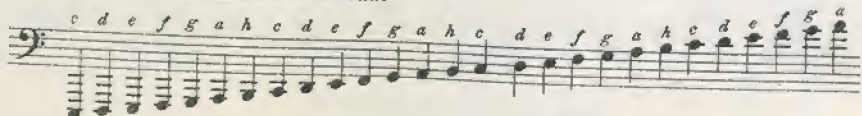
ovenover Linierne:



under Linierne:



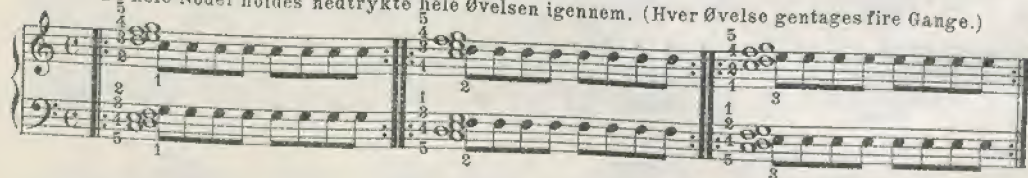
Den hele Række af Basnoder er altsaa:



## Øvelser med bundne Fingre

Kraftigt

De hele Noder holdes nedtrykte hele Øvelsen igennem. (Hver Øvelse gentages fire Gange.)



## Smaastykker med Basnoder

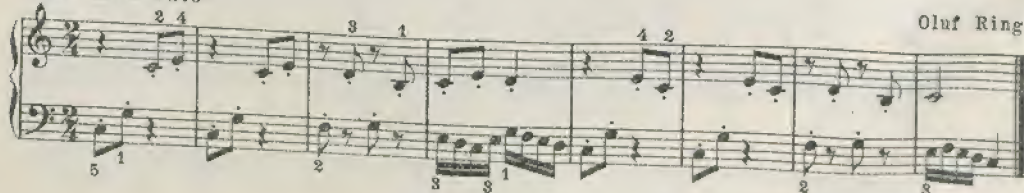
### 39. Allegretto

Oluf Ring



40. Moderato

Olof Ring





## 41. Allegro

E. Horneman

\*) *cresc.*, crescendo: tiltagende i Styrke. Tegnet  $\text{—}$  betyder det samme som crescendo, og Tegnet  $\text{—}$  betyder det samme som diminuendo.

## 42. Moderato

E. Horneman

## 43. Allegretto

E. Horneman

## 44. Vivo (livligt)

E. Horneman

*p*

*Fine f*

*D.C. al Fine*

## 45. Andante con moto (con moto = bevæget)

E. Horneman

*p*

*mf*



## 46. Allegretto (mindre hurtigt end Allegro)

E. Horneman

46. Allegretto (mindre hurtigt end Allegro) E. Horneman

First system: *p*

Second system: *mf*

## 47. Tempo di Valse

E. Horneman

47. Tempo di Valse E. Horneman

First system: *mf*

## 48. Allegro

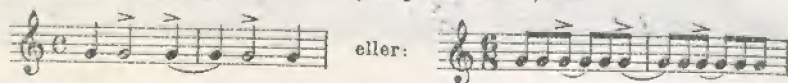
E. Horneman

48. Allegro E. Horneman

First system: *p*

## Synkoperede Noder

De Toner, der falde paa den første Taktdele, fremhæves lidt, for at Øret derved kan blive sat i Stand til at opfatte Stykkets Takt. Foruden de nævnte Toner betones endvidere i fire Fjerdedels Takt den Node, der falder paa den tredje Fjerdedel, og i sex Ottendedels Takt den Node, der falder paa den fjerde Ottendedel i Takten. De Taktdele, der faa særlig Betoning, kaldes gode Taktdele, de øvrige kaldes daarlige eller lette Taktdele. Naar en Node, der indtræder paa den lette Taktdele, er af en saadan Varighed, at den gaar ind i den efterfølgende gode Taktdele, opstaar Synkoper eller synkoperede Noder; f. Ex.



Den synkoperede Node maa fremhæves, saaledes som det ved Tegnet > er angivet.

## ETUDE med SYNKOPER

### 49. Allegretto (gentages fire Gange)

Ludvig Schytte



## DON JUAN

### 50. Andantino

Mozart



## Øvelser i fremadskridende Figurer

Hver Øvelse gentages otte Gange



(Denne Øvelse maa læres med alle tre Fingersætninger)





## EJA, POPEJA

51. Ej - a, po - pej - a, nu alt er til Ro; arr. af Oluf Ring

Mu - se - ne kun pi - be lidt, de har in - gen Sko.

## OP, LILLE HANS

52. Op, lil - le Hans, op, lil - le Hans, nu syn - ger Lær - ken!

Nej, lil - le Mor, nej, lil - le Mor, det er Dø - rens Knir - ken!

## JOACHIM UTI BABYLON

53. Moderato Bellman

*leggiere (med let Anslag)*

## ETUDE

## 54. Allegro

Ludvig Schytte

34. Allegro

Ludvig Schytte

The musical score is for a piece titled "34. Allegro" by Ludvig Schytte. It is written for piano in 2/4 time. The score consists of two systems. The first system contains four measures, and the second system contains five measures. The bass line is characterized by a continuous eighth-note pattern, often beamed in groups of four. The treble line consists of chords and rests. Fingerings are indicated by numbers 1 through 5 above the notes. The piece concludes with a final chord in the fifth measure of the second system.

### 55. Andante

E. Hogneman

The musical score for "The Bird Song" is presented in two systems. The first system includes a piano introduction marked *p* and a violin entry marked *f*. The piano part features a descending scale in the right hand and a rhythmic accompaniment in the left hand. The violin part enters with a melodic line. The second system continues the piano accompaniment and the violin melody. Fingerings and dynamics are indicated throughout the score.



## Over-og Undersætning

Haanden drejes lidt indad og holdes altsaa skævt, hvorved Over- og Undersætningen lettes. Man maa give nøje Agt, at Bevægelsen af Haanden sker roligt og glat, uden pludselige Ryk.

Med begge Hænder



## Om Skalaer, Tonearter og Intervaller

En op- eller nedadstigende Række af Toner, der er ordnede i et bestemt Forhold, kaldes en Skala. Den naturlige Skala er C-dur, fra hvilken alle de andre Skalaer afledes.

Man har to Hovedtonearter, Dur og Moll. Dur er den haarde (-bedre den lyse) Toneart, Moll den bløde (-bedre den mørke) Toneart. Fra en hvilken som helst Tone kan der udgaa en Dur- og en Moll-Skala; man har som Følge heraf tolv Dur- og tolv Moll-Skalaer. Afstanden fra en Tone til en anden kaldes et Interval, og Intervallerne have Benævnelser efter deres Sterreise. Det første Trin i Skalaen, hvilket benyttes som Udgangspunkt for Bedømmelsen af Intervallerne, kaldes Prim, derefter følge Second, Terz, Kvart, Kvint, Sext, Septim og Oktav.

C-dur Skala

Prim, Second, Terz, Quart, Quint, Sext, Septim, Oktav.

## 57. Moderato

## PRÆLUDIUM i C-dur

Ludvig Schytte

## SKRATTERAT

## 58. Con moto

Hvo ri-der gen-nem Sko - ven og blæ-ser paa Trom-  
pet? Skratte-rat, Skratte-rat - - te - blæ - - - rel



## RIDE, RIDE, RANKE

59. Allegro

Melodi af Gebauer, varieret af E. Horneman

First system of musical notation for 'Ride, Ride, Ranke'. It consists of a treble and bass staff. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. A 'cresc.' (crescendo) marking is present in the second measure. The system ends with a repeat sign.

Second system of musical notation, labeled 'Variation I'. It continues the melody and accompaniment. The treble staff features more complex rhythmic patterns, including triplets. The bass staff continues with eighth notes. A 'p' (piano) marking is present in the fifth measure. The system ends with a repeat sign.

Third system of musical notation, labeled 'Variation II'. The treble staff continues with eighth and sixteenth notes. The bass staff features a more active accompaniment with eighth and sixteenth notes. The system ends with a repeat sign.

Fourth system of musical notation, labeled 'Variation III'. The treble staff continues with eighth and sixteenth notes. The bass staff features a more active accompaniment with eighth and sixteenth notes. The system ends with a repeat sign.

Fifth system of musical notation, labeled 'Variation III' (likely a typo for Variation IV). The treble staff continues with eighth and sixteenth notes. The bass staff features a more active accompaniment with eighth and sixteenth notes. The system ends with a repeat sign.

Sixth system of musical notation, labeled 'Variation III' (likely a typo for Variation V). The treble staff continues with eighth and sixteenth notes. The bass staff features a more active accompaniment with eighth and sixteenth notes. The system ends with a repeat sign.

## TORNEROSE

60.

Torne - ro - se var et vak - kert Barn, vak - kert Barn, Sangleg  
vak-kert Barn, Torne - ro - se var et vak-kert Barn, vak - kert Barn.

## Øvelser

Hver Øvelse gentages otte Gange.

## A=moll Skala

61.

## PRÆLUDIUM i A=moll

Ludvig Schytte



## ETUDE i A= moll

## 62. Allegro

Ludvig Schytte

1 5 3 2 1 2 5 4 3 3 1

*f*

5 4 3 5 1 3 4 1 3 4 5 1 8 4 5

2 3 4 3 1 2 3 4 1 5 1

1 2 1 2 5 3

## DEN NORSKE BJERGTROLD

## 63. Moderato

E. Horneman

Trolden synger

1 3 4 1 3 2 5 4 3 1 2

*f*

5 3 2 5 3 2 5 1 4 1 5 4 5 1 3 2

2 1 1 2 1 3 1 2 3 1 2

*p*

1 2 3 4 1 2 5 3 4 1 2 3 4

*rit. ritardando = levende*

## G-dur Skala

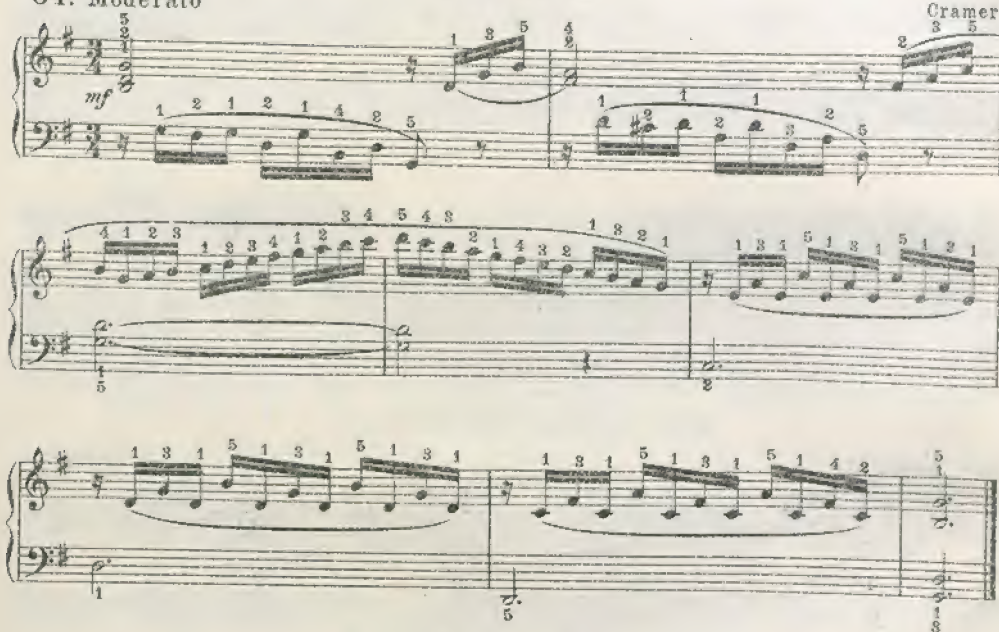
G-dur har  $\sharp$  for f, det vil sige, at det  $\sharp$  som findes umiddelbart efter Nodenøglen gælder for ethvert f i Stykket, saa at man altsaa istedetfor f spiller fis.



## 64. Moderato

## PRÆLUDIUM

Cramer



## 65. Andantino

## BARNET OG DUKKEN

E. Horneman



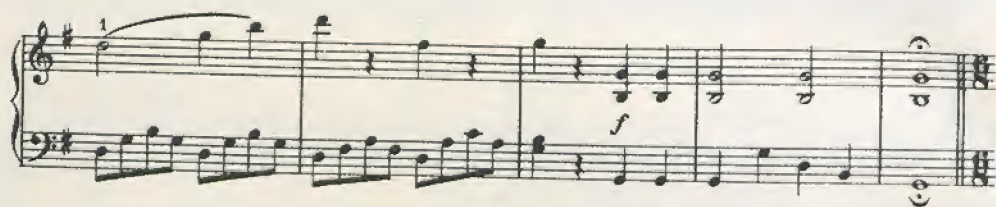


## SONATINE

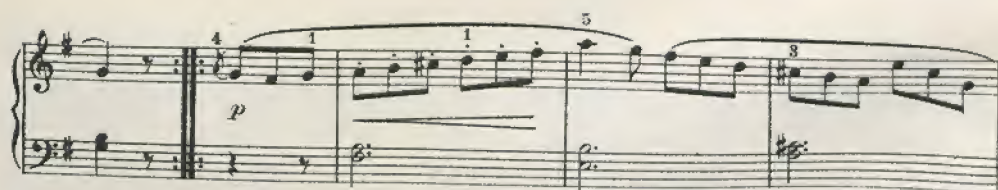
## 66. Moderato

L. v. Beethoven

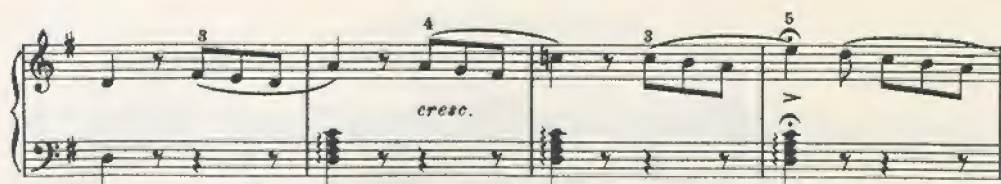
The musical score for Beethoven's Sonatine No. 66, Moderato, is presented in six systems. The key signature is G major (one sharp) and the time signature is 3/4. The score includes piano (p) and mezzo-forte (mf) dynamics, as well as a *dolce* marking. Fingerings are indicated by numbers 1-5 above or below notes. The first system begins with a piano (p) dynamic. The second system continues the melodic and harmonic development. The third system introduces a mezzo-forte (mf) dynamic. The fourth system features a *dolce* marking. The fifth and sixth systems conclude the piece with a final cadence. The bass line provides a steady accompaniment throughout.



## Romance







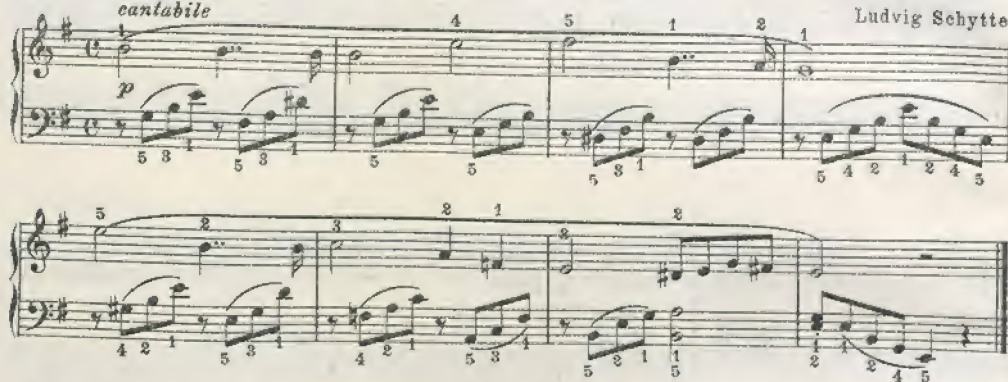
E = moll Skala  
(E = moll har ligesom G = dur # for f.)



67. Moderato  
*cantabile*

PRÆLUDIUM i E = moll

Ludvig Schytte



68. Allegro moderato

ETUDE

Ludvig Schytte



D = dur Skala

(I D = dur er der # for  
f og for c.)





69.

## HAREN I GRØFTEN

Ha-ren hist i Grøf-ten sad og sov. Er du syg, du lil-le Mand,  
 si-den du ej hop-pe kan? Ha-re hop, Ha-re hop, Ha-re hop!

The musical score for 'HAREN I GRØFTEN' is written for piano in 2/4 time. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score includes fingerings and dynamics such as *mf* and *f*.

70.

## VAAGN OP

Tysk Melodi, arr. af Oluf Ring

Kuk-kuk! Kuk-kuk! Vaagn op, I Børn der-in-de, se blot paa Træ-ets  
 Top, hvor Sø-lens Straa-ler skin-ne: Syv-so-ve-re, vaagn op! Vaagn  
 op, vaagn op, her, Gø-gen har nu kaldt! Vaagn op, vaagn op, her,  
 Gø-gen har nu kaldt! Kuk-kuk! Kuk-kuk! Kuk-kuk! Kuk-kuk! Kuk-kuk!  
 kuk! Kuk-kuk! Kuk-kuk! Kuk-kuk! Kuk-kuk! Kuk-kuk!

The musical score for 'VAAGN OP' is written for piano in 2/4 time. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score includes fingerings and dynamics such as *mf*, *p*, and *f*.

## DET KIMER NU TIL JULEFEST

71.

Melodi fra 16. Aarh.

Det ki - mer nu til Ju - le - fest, det

ki - mer for den høj - e Gæst, som steg til la - ve

Hyt - ter ned med Ny - aars - ga - ver, Fryd og Fred.

## THEMA

72. Assai Allegro

J. Haydn





## H= moll Skala

(H= moll har ligesom D=dur # for f og for c.)



## JULESANG

73.

J.S.Bach  
arr. af Oluf Ring

## F=dur Skala

(F=dur har b for h.)



## HERLIGT EN SOMMERDAG

74.

Fr. Kuhlau

Her - ligt en Som-mer-dag dra - ge i mun-tert Lag ud i de

lys - grøn - ne Sa - le, her - ligt at hvi - le der

svalt un - der Sko - vens Trær, lyt - te til Fug - le - nes Ta - -

- le! Tral-la - la.

75.

## STORKEN SIDDER PAA BONDENS TAG

C. E. F. Weyse

Stor - ken sid - der paa Bon - dens Tag, han ser o - ver Mark og



En - ge. Det bli - ver saa dej - lig en For - aars - dag, nu

kom-mer den fav - re Tid, jeg ven-ted' saa læn - - - ge.

B.S. Ingemann.

## ØSTRIGSK NATIONALSANG

76. Moderato

J. Haydn

D = moll Skala  
(D = moll har ligesom F = dur ♭ for h)



KONG VALDEMARS JAGT

77. Allegretto

N. W. Gade,  
varieret af E. Horneman

The first system of the piece 'Kong Valdemars Jagt' is in 8/8 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and the same key signature. The music is marked with dynamics *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1 through 5.

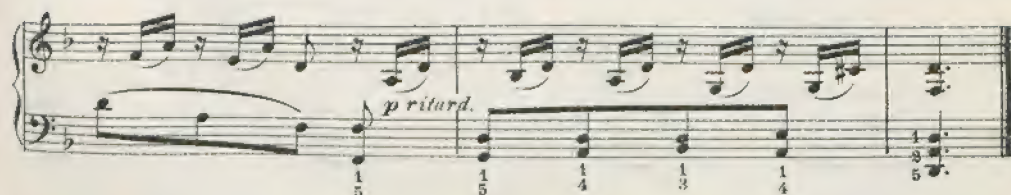
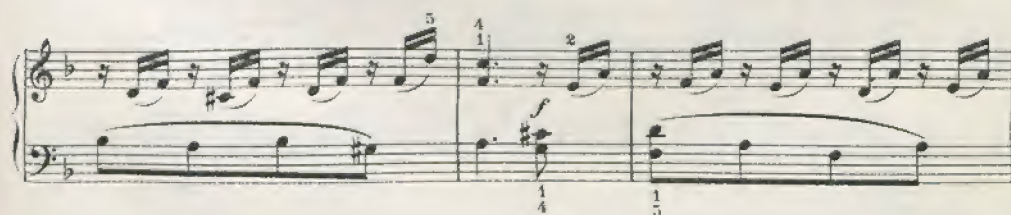
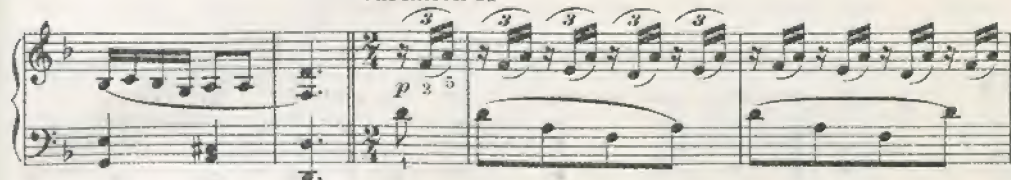
Variation I

Variation I of the piece is in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and the same key signature. The music is marked with dynamics *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1 through 5.





## Variation II



## B=dur Skala

(I B=dur er der  
b for h og for e)

## SOLEN SYNKER

J. C. Gebauer

78.

So - len syn - ker nok saa smukt ned bag grøn - ne Lin - de,  
og i u - for - styr - ret Flugt dan - se let - te Vin - de.

## PIGEN PAA FUGLEFANGST

C. E. F. Weyse,  
arr. af E. Horneman

79. Allegretto

*p* *cresc.* *mf* *p*



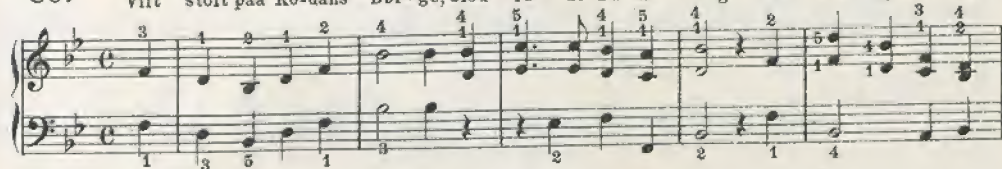
# VIFT STOLT

47

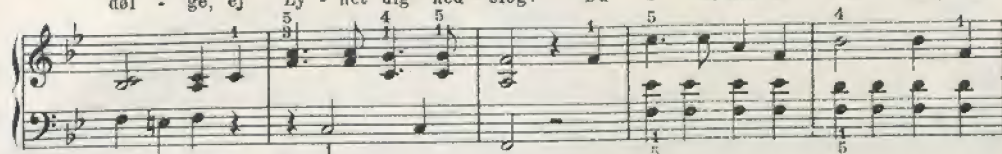
R. Bay

80.

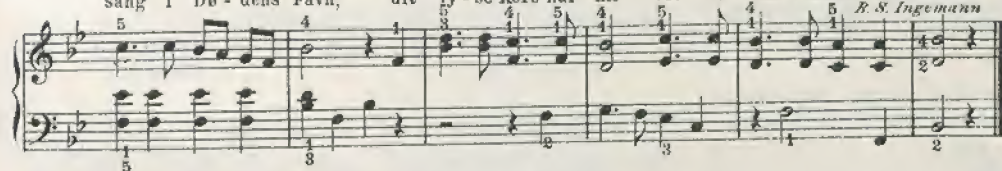
Vift stolt paa Ko-dans Bæl-ge, blod - rø - de Da-ne - brog! Din Glans ej Nat skal



døl - ge, ej Ly - net dig ned - slog. Du o - ver Hel-te svæ - ved, som

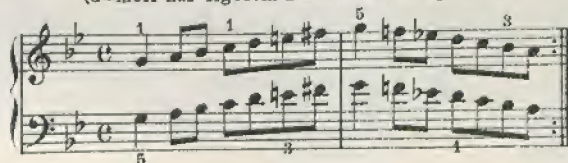


sang i Dø - dens Favn, dit ly - se Kors har hæ - vet til Him-len Danmarks Navn.



## G-moll Skala

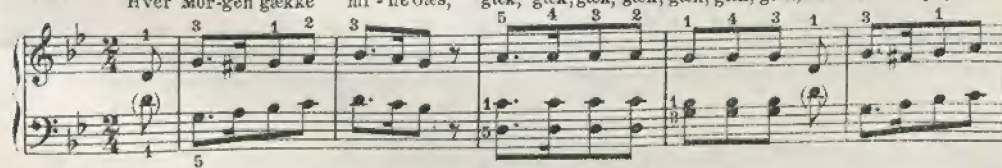
(G-moll har ligesom B=dur  $\flat$  for h og for e.)



# GAASEPIGENS SANG

81.

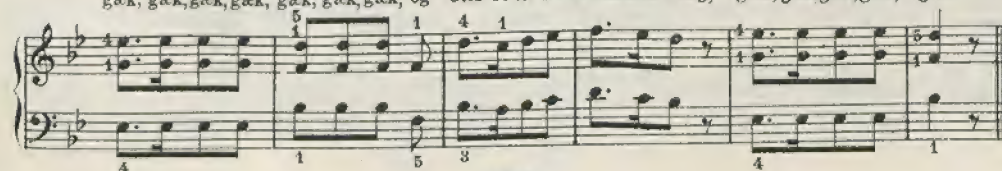
Hver Mor-gen gække mi - ne Gæs, gæk, gæk, gæk, gæk, gæk, gæk, saa fø - rer jeg dem



ud paa Græs, gæk, gæk, gæk, gæk, gæk, og der jeg syn-ger Da - gen lang,



gæk, gæk, gæk, gæk, gæk, gæk, gæk, og Gæs-se-ne for - staar min Sang, gæk, gæk, gæk, gæk, gæk!



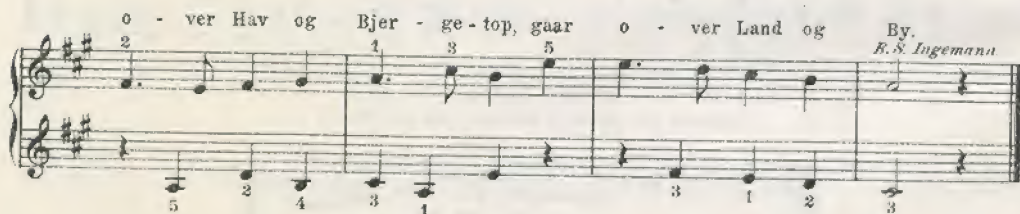
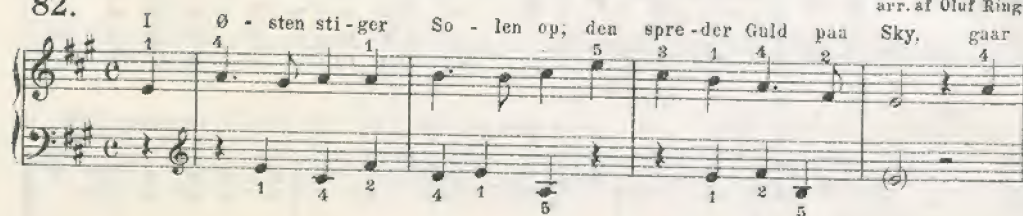
## A=dur Skala

(I A=dur er der  
# for f, c og g.)

## I ØSTEN STIGER SOLEN OP

C. E. F. Weyse,  
arr. af Oluf Ring

82.



83. Andante grazioso

## Af SONATE VI

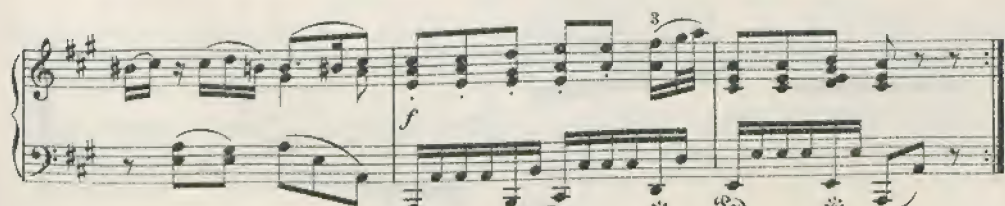
W. A. Mozart







## Variation



## Af „CHAMPAGNE-GALOP“

84.

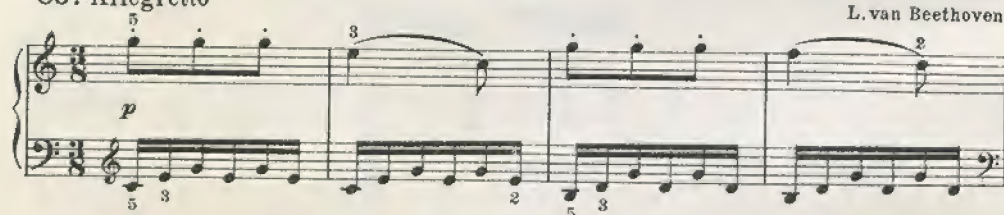
H. C. Lumbye



85. Allegretto

## THEMA

L. van Beethoven





## NECKEREI

## 86. Allegretto

C. Czerny

86. Allegretto

C. Czerny

*p*

*f*

*p*

## ALLEGRO

## 87.

W. A. Mozart

87.

W. A. Mozart

*p*

*legato*

*mf*

## MENUET af „DON JUAN“

88. Moderato

W. A. Mozart

The musical score is written for piano in G major, 3/4 time. It consists of seven systems of two staves each. The first system begins with a *mf* dynamic marking. The melody in the right hand features several triplet and quintuplet passages, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.



## TAFELMUSIK af „DER VAR ENGANG—“

P. E. Lange-Müller,  
arr. af Oluf Ring

## 89. Allegro moderato

## LYSETS ENGEL GAAR MED GLANS

C. E. F. Weyse,  
arr. af Oluf Ring

## 90. Andante

Ly - sets En - gel gaar med Glans gen - nem Him - mel - por - te. For Guds En - gels

Straa - le - krans flyg - ter al - le Nat - tens Skyg - ger sor - - te.

B. S. Ingemann

## I FJERNE KIRKETAARNE HIST

## 91. Andante

C.E.F. Weyse,  
arr. af Oluf Ring

I fjer - ne Kir - ke - taar - ne hist nu Af - ten - klok - ker - ne rin - ge. Snart

so - ver li - den Fugl paa Kvist med Ho - ve - det un - der sin Vin - ge. Nu

sam - les Fræn - der kønt i - gen som Fug - le - un - ger paa Gre - ne; men

den, som har slet in - gen Ven, han sid - der ved Kvæld al - e - ne.

R. S. Ingemann

## BOLDTSPILLET

## 92. Allegro moderato

Ludvig Schytte



This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both in the key of one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-5). Dynamics like *mf* (mezzo-forte) and *p* (piano) are used throughout. The piece concludes with a double bar line at the end of the seventh system.

System 1: Treble staff has a melodic line with fingerings 2, 5, 2, 1, 1, 1. Bass staff has a harmonic accompaniment with fingerings 1, 2, 5, 1, 2, 5, 1, 3.

System 2: Treble staff has a melodic line with fingerings 5, 1, 3, 1, 2, 5, 3, 2, 1, 5, 4. Bass staff has a harmonic accompaniment with fingerings 1, 5, 4, 5, 4.

System 3: Treble staff has a melodic line with fingerings 3, 5, 3, 1, 2. Bass staff has a harmonic accompaniment with fingerings 1, 2, 5, 1, 3, 2.

System 4: Treble staff has a melodic line with fingerings 3, 2, 3, 1, 2, 5, 1, 3, 5. Bass staff has a harmonic accompaniment with fingerings 4, 2, 4, 1, 3, 1, 3.

System 5: Treble staff has a melodic line with fingerings 4, 2, 5, 3, 5, 3, 2, 1, 3, 3. Bass staff has a harmonic accompaniment with fingerings 1, 4, 1, 5, 1, 5.

System 6: Treble staff has a melodic line with fingerings 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Bass staff has a harmonic accompaniment with fingerings 1, 5, 2, 4, 1, 5, 1, 5.

System 7: Treble staff has a melodic line with fingerings 2, 5, 3, 1, 1, 1. Bass staff has a harmonic accompaniment with fingerings 1, 2, 5, 1, 2, 5, 1, 3.

## LYGTEMÆND

## 93. Allegretto misterioso

Ludvig Schytte

The musical score is written for piano and consists of six systems. The key signature has two sharps (F# and C#), and the time signature is 3/8. The piece begins with a *pp* (pianissimo) dynamic. The first system shows a descending eighth-note scale in the right hand, with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The left hand has a simple bass line with fingerings 2, 4, 1, 3, 2, 4, 1, 3, 2, 5. The second system continues the descending scale in the right hand, with fingerings 5, 2, 3, 5, 1, 3, 4, 2, 1, 3, 2, 1. The left hand has fingerings 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4. The third system shows the right hand continuing the scale, with fingerings 2, 4, 1, 3, 5, 2, 1, 3, 5, 4, 2, 1. The left hand has fingerings 2, 4, 1, 3, 5, 2, 1, 3, 5, 4, 2, 1. The fourth system shows the right hand continuing the scale, with fingerings 1, 3, 4, 1, 3, 2, 1, 3, 4, 1, 3, 2, 1. The left hand has fingerings 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 4. The fifth system shows the right hand continuing the scale, with fingerings 3, 1, 5, 2, 4, 1, 3, 2, 1, 3, 4, 1, 3, 2, 1. The left hand has fingerings 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4. The sixth system shows the right hand continuing the scale, with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The left hand has fingerings 1, 2, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4. The piece ends with a *pp* (pianissimo) dynamic.



BALLETMUSIK af „ELVERHØJ“

94. Allegro moderato

Fr. Kuhlau

## TAGFAT

## 95. Allegro moderato

Ludvig Schytte

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system continues with various fingerings and slurs. The third system shows a change in the bass line. The fourth system includes a mezzo-forte (*mf*) dynamic marking. The fifth system concludes the piece with a final cadence. The score is written for piano with treble and bass staves.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. The first system has a treble staff with notes and a bass staff with a complex rhythmic pattern. The second system continues the melody in the treble staff and the bass line. The third system features a forte (f) dynamic marking and a more active bass line. The fourth system shows a continuation of the melodic and harmonic development. The fifth system has a more active bass line with triplets. The sixth system concludes the page with a final chord in the bass staff and a sustained note in the treble staff.

## WOHIN?

96. Allegro

Fr. Schubert

mf

5 3 1

5 4 2

2

Basso

marcato

1 2 1 2 3

1 3 2 1 2 1 5

p

pp



## FRED HVILER OVER LAND OG BY

R. Bay

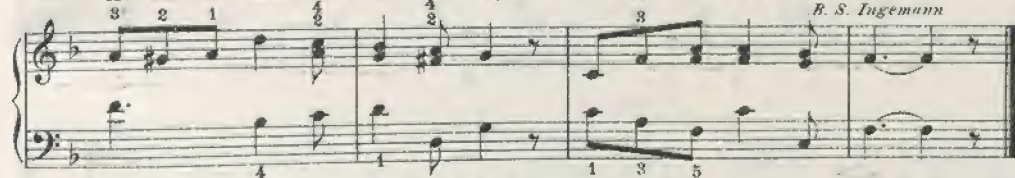
97.

Fred hvi-ler o - ver Land og By, ej Ver-den lar - mer mer:



fro smi-ler Maa-nen til sin Sky, til Stjer-ne Stjer-ne ser.

R. S. Ingemann

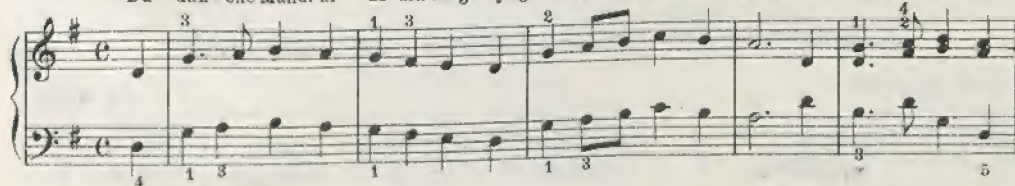


## DU DANSKE MAND

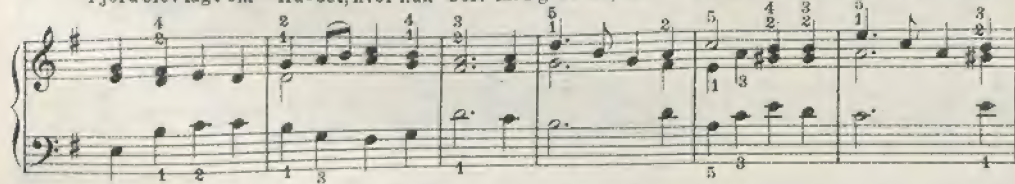
Carl Nielsen

98.

Du dan-ske Mand! af al din Magt syng ud om vor gam-le Mor! En Krans af Hav og



Fjord blev lagt om Hu-set, hvor hun bor. Mod grøn-ne, si-de Stran-de gaar stær-ke, stri-de



Van-de, og o-ver Kornets Guld - glans staar Vi-kinge-ste nen Vagt, staar Vi-kinge-ste-nen Vagt.

Holger Drachmann



## HEDEROSEN

## 99. Andantino

Fr. Schubert

pp

cresc.

pp

„VI BINDER DIG EN JOMFRUKRANS“ af „JÆGERBRUDEN“

## 100. Allegretto

C. M. v. Weber

mf

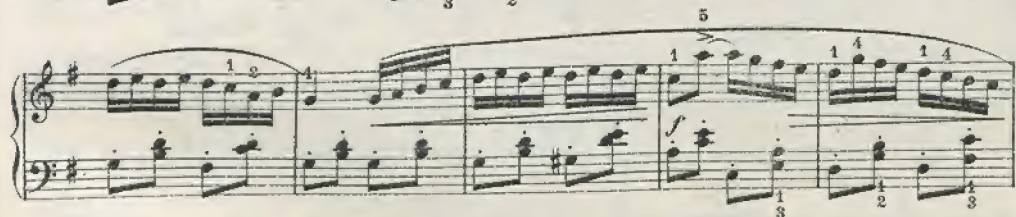
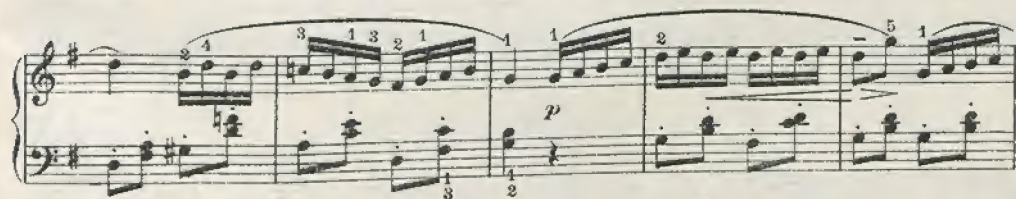




## Af „VILDE ROSER“

101. Allegro

E. Horneman



## SONATINE

Op. 55. Nr. 2.

## 102. Allegretto

Fr. Kuhlau

Musical score for Sonatine Op. 55, No. 2 by Fr. Kuhlau, 102. Allegretto. The score is in G major, 3/4 time, and consists of six systems of piano and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf dolce*, *mf*, *p*, *sf*, *p dolce*, and *molto*. The piece ends with a repeat sign and a final cadence.



First system of musical notation, measures 1-4. Treble and bass staves with fingerings and articulation marks.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and articulation marks.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and articulation marks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and articulation marks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and articulation marks.

### Cantabile (Andante)

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and articulation marks.

Seventh system of musical notation, measures 25-28. Treble and bass staves with fingerings and articulation marks.

1 5 3 2 4 2 3 1 3 1 3 4 5 2

1 5 3 2 3 2 1 4 3 2 1 4 3 3 2 1 2

1 2 3 2 5 4 3 1 4 5 1 2 3 4 1 2 3 1 4 2 3 1 4 2 3 1 4

*dimin.*

1 2 3 2 5 4 3 1 4 5 1 2 3 4 1 2 3 1 4 2 3 1 4

*p* *pp* *legg.*

*Allegro*

*p scherz*

*pp*

*f*



This page contains seven systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in G major (one sharp) and 4/4 time. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *sempre cresc.* (always crescendo), and *dolce* (sweetly). Articulation marks like accents and slurs are used throughout. The piece concludes with a *Red.* (Reduction) marking.

11485

The musical score consists of seven systems of staves. The first system includes fingerings (1, 2, 1, 3, 1) and a dynamic marking *p*. The second system features a *Red.* marking and a double asterisk. The third system includes *poco rall.* and *a tempo* markings, along with a *Red.* marking and a double asterisk. The fourth system includes a *cresc.* marking and a double asterisk. The fifth system includes a *p* marking. The sixth system includes a *cresc.* marking, a *f* marking, and a *p* marking. The seventh system includes a *dimin.* marking.





## ALLA TURCA

103. Allegro

W. A. Mozart

Musical score for "Alla Turca" by W. A. Mozart, No. 103. The score is in 3/4 time and consists of five systems of piano and bass staves. It features various dynamic markings (f, sf, p, cresc.), fingerings, and ornaments. The piece ends with a double bar line and repeat dots.

## SARABANDE

104.

G. Fr. Händel

Musical score for "Sarabande" by G. Fr. Händel, No. 104. The score is in 3/4 time and consists of two systems of piano and bass staves. It features various dynamic markings (sf, p), fingerings, and ornaments. The piece ends with a double bar line and repeat dots.

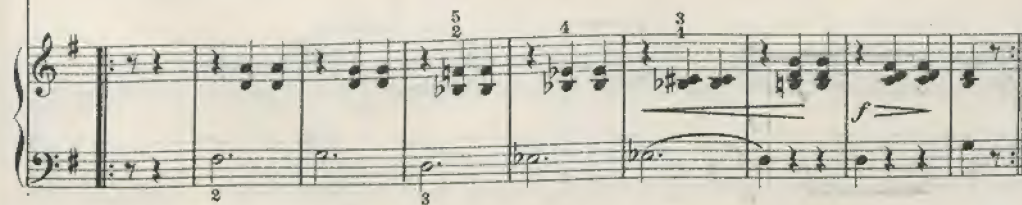
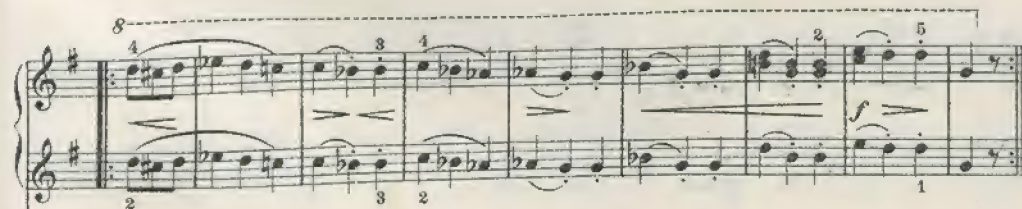
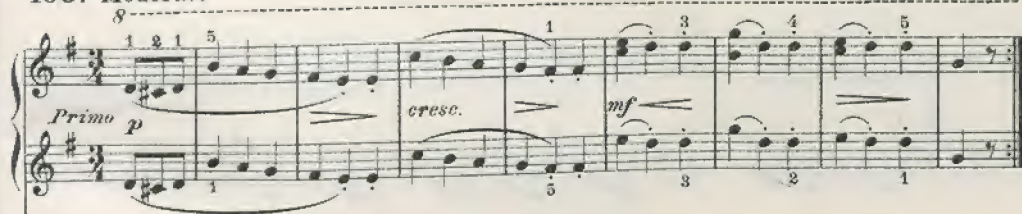




## LÆNGSELS-VALS

105. Moderato

Fr. Schubert



## MUSETTE

106.

J. S. Bach

*f* (2. Gang *p*)

*f*

*p*

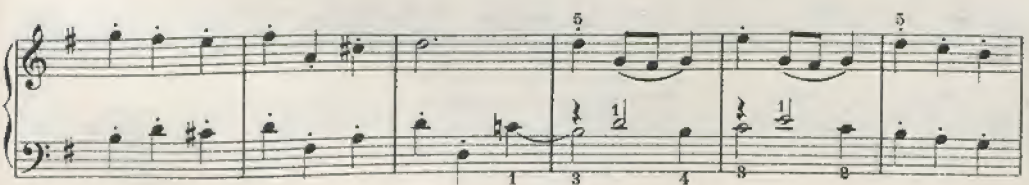
*f*



## MENUET

107.

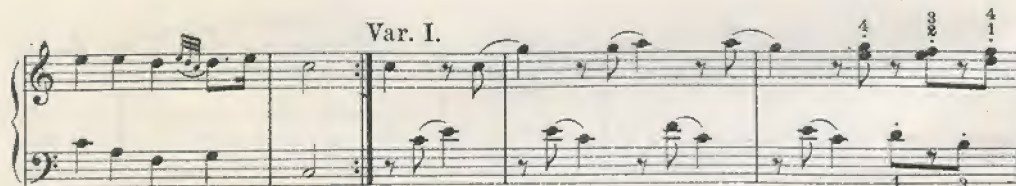
J. S. Bach



## A. B. C.

108.

Variationer af W. A. Mozart





## SERENADE

J. Haydn

109.

Musical score for Serenade, J. Haydn, measure 109. The score is in C major, 3/4 time, and consists of six systems of piano and right-hand staves. The piano part features a steady eighth-note accompaniment with various fingering numbers (1-5) and slurs. The right hand features a melody with eighth and sixteenth notes, including triplets and slurs. Dynamics include *p* (piano) and *pp* (pianissimo). The piece concludes with a final cadence in the sixth system.

## VALS

110.

Fr. Schubert

## FANG MIG!

111. Vivo

Paul Zilleher



Three systems of piano music notation. The first system has a treble clef and a bass clef, with a melody in the treble and accompaniment in the bass. The second system has a treble clef and a bass clef, with a melody in the treble and accompaniment in the bass. The third system has a treble clef and a bass clef, with a melody in the treble and accompaniment in the bass. Dynamics include *mf*, *p*, and *mp*. Fingerings are indicated by numbers 1-5.

## THEMA

J. Haydn

## 112. Presto, ma non troppo

Three systems of piano music notation for J. Haydn's '112. Presto, ma non troppo'. The first system has a treble clef and a bass clef, with a melody in the treble and accompaniment in the bass. The second system has a treble clef and a bass clef, with a melody in the treble and accompaniment in the bass. The third system has a treble clef and a bass clef, with a melody in the treble and accompaniment in the bass. Dynamics include *p* and *f*. Fingerings are indicated by numbers 1-5.

## A. B. C.

## 113. Andantino

Fini Henriques

The musical score for '113. Andantino' by Fini Henriques is written in 2/4 time. It consists of seven systems of piano and right-hand staves. The piece begins with a piano (*p*) dynamic and features a variety of fingerings and articulations. The dynamics progress from *p* to *pp*, then to *mf*, and include crescendos and a ritardando (*ril.*) towards the end. The score is marked with numerous fingerings (1-5) and slurs to guide the performer.



## DUKKE-DANS

Fini Henriques

## 114. Moderato

114. Moderato

*mf* *f* *mf* *p* *f* *p* *ff* *rit.* *dim.* *mf a tempo* *p* *f* *mf*

**Allegro**

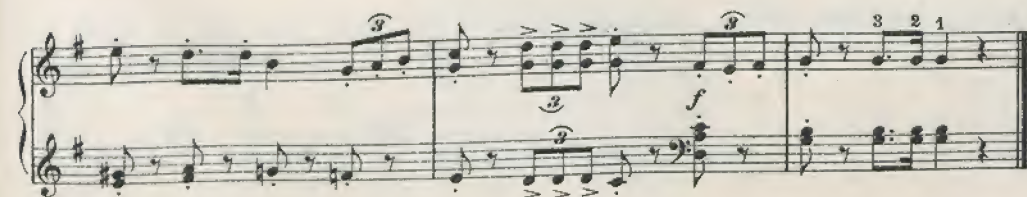
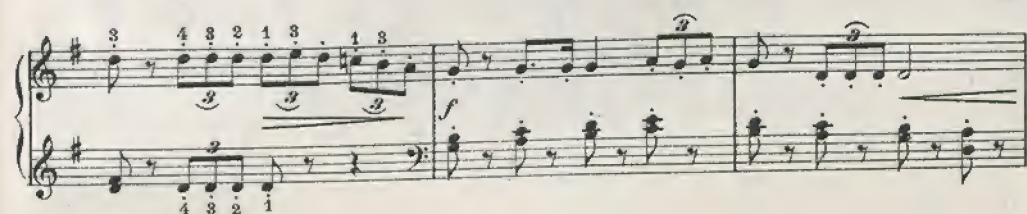
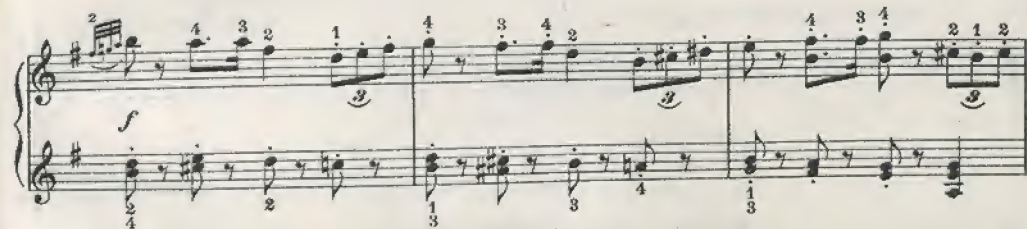
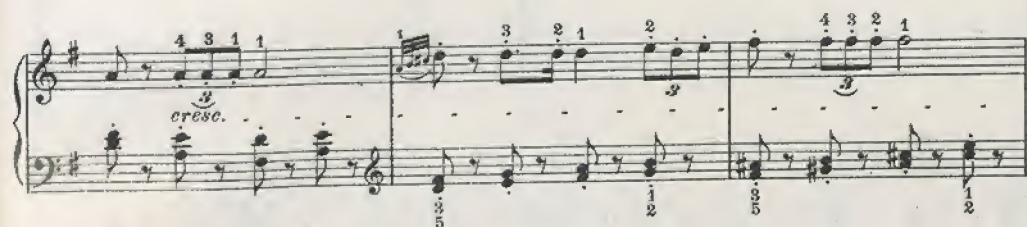
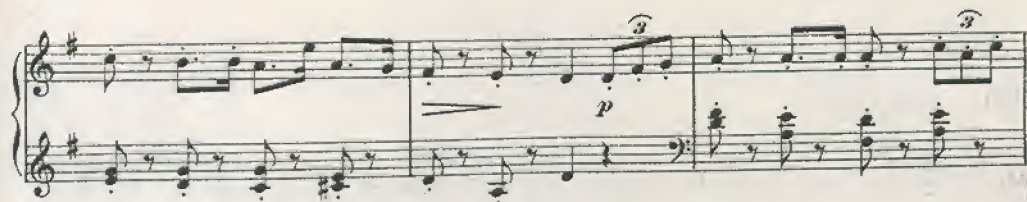
## DEN LILLE SOLDAT

115. Tempo di marcia

Fini Henriques.

The musical score is for a piece titled "DEN LILLE SOLDAT" by Fini Henriques, numbered 115. It is marked "Tempo di marcia" (March tempo). The score is written for piano and consists of five systems of music. Each system has a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The music features various musical notations including notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics such as *f* (forte) and *ff* (fortissimo) are used. The score is written in a style typical of early 20th-century piano music.





## BOLDEN

## 116. Allegretto

Fini Henriques

116. Allegretto

Finis Henriques

*mf*

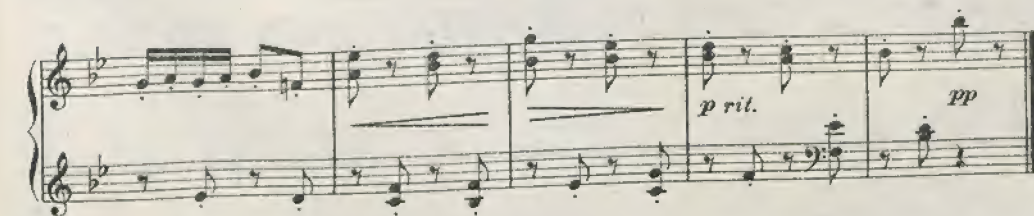
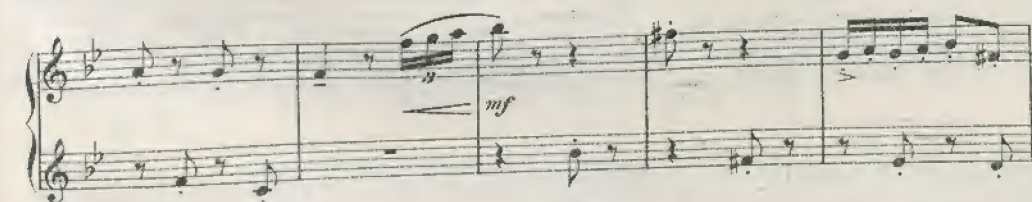
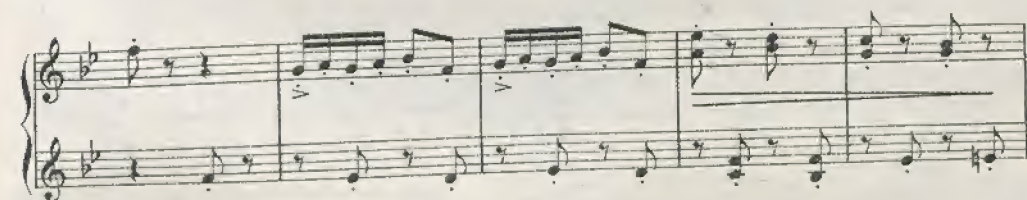
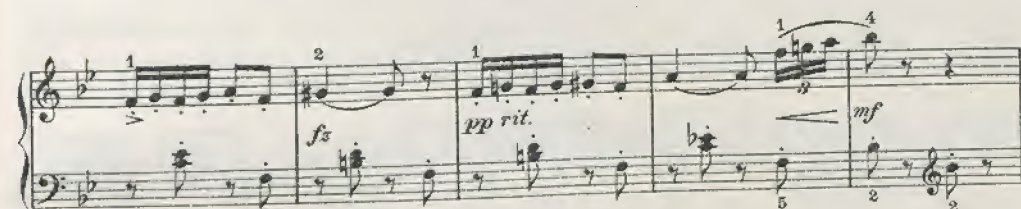
*mf*

*mf*

*p*

11485





## VUGGESANG

## 117. Andante tranquillo

Emil Hartmann

Musical score for "Vuggesang" by Emil Hartmann, Op. 117, Andante tranquillo. The score is in C major, 3/4 time, and consists of seven systems of piano and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p*, *pp*, and *smorz.* The piece ends with a final chord marked *pp*.



## JULESALME

## 118. Andantino

N. W. Gade

*p*

Barn Je - sus i en Kryb - be laa, skønt  
Hver sorg - fuld Sjel, bliv karsk og glad, ryst

*p*

Him - len var hans Ej - e; hans Pu - de her blev Hø og Straa, mørkt var der om hans  
af din tun - ge Smer - te! Et Barn er født i Da - vids Stad til Trøst for hvert et

*p*

*Ad. \**

Lej - e! Men Stjer - nen o - ver Hu - set stod, og Ok - sen kys - sed Bar - nets Fod, Hal -  
Hjer - te; til Bar - net vil vi sti - ge ind og bli - ve Børn i Sjel og Sind, Hal -

*f* *dim.* *p* *f*

*Ad. \**

*dim.*

le - lu - ja, Hal - le - lu - ja, Barn Je - - sus!  
le - lu - ja, Hal - le - lu - ja, Barn Je - - sus!

*p*

*Ad. \** *Ad.* *Ad. \** *Ad. \**

H. C. Andersen

## SONATINE

## 119. Allegro assai

L. v. Beethoven

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro assai'. The dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The score includes various musical notations such as slurs, accents, and fingerings (1-5). The piece concludes with a repeat sign and a final cadence.



This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece includes various musical markings and techniques:

- System 1:** Features a melodic line in the right hand with fingerings 5, 4, 2, 1, 2, 1, 2, 5, 4, 2, 1, and 2, 5, 4, 2. The left hand provides a harmonic accompaniment with fingerings 4, 4, 5, 1, 4, and 5.
- System 2:** Continues the melodic development with fingerings 1, 1, 4, 2, 5, 1, 4, 1, 4, 2, 5, 4, 3, and 5. The left hand has fingerings 4, 4, and rests. A dynamic marking *f* (forte) appears at the end of the system.
- System 3:** The right hand features a series of sixteenth-note runs with fingerings 5, 2, 4, 4, 4, 4, 4, 4, 4, 4, 5, 4, 4, and 5. The left hand has fingerings 4, 4, 4, 4, 4, and rests. A dynamic marking *dim.* (diminuendo) is present.
- System 4:** The right hand continues with sixteenth-note runs and fingerings 5, 1, 1, 1, 1, 1, 1, 1, 5, and *f*. The left hand has a dynamic marking *p* (piano) and fingerings 4, 4, 4, 4, 4, and rests.
- System 5:** The right hand has complex sixteenth-note passages with fingerings 1, 2, 1, 4, 1, 5, 2, 1, 2, 3, 1, 2, 1, 2, and 1, 2. The left hand has fingerings 4, 5, and rests.
- System 6:** The right hand features more sixteenth-note runs with fingerings 3, 5, 4, 2, 1, 5, 4, 2, 5, and rests. The left hand has a dynamic marking *dolce* (dolce) and fingerings 5, 4, 2, and rests.
- System 7:** The piece concludes with a *cresc.* (crescendo) marking in the right hand, which has fingerings 1, 5, 1, 4, and rests. The left hand has rests and a final *f* marking.

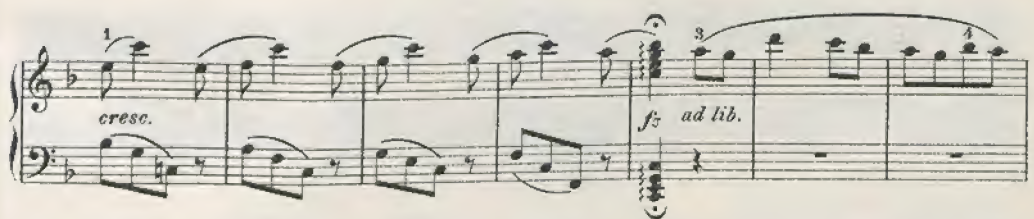
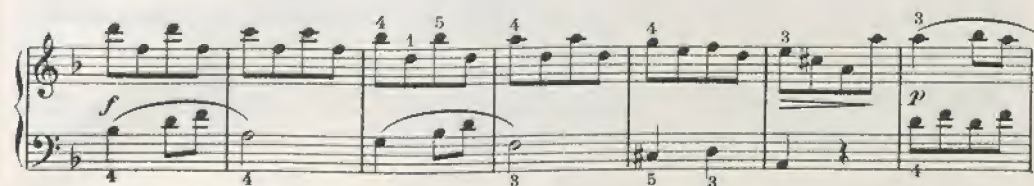
RONDO  
Allegro

88 ROUNDO  
Allegro

*p* *f* *p* *f* *cresc.* *p* *f*

11485





## DRENGENES RUNDANS

Niels W. Gade

120. Allegro vivace

The musical score is written for piano and consists of six systems of music. The notation includes treble and bass staves with various musical symbols such as notes, rests, slurs, and dynamic markings. The piece is in 2/4 time and is marked 'Allegro vivace'. The score includes several performance markings: 'Ped.' (pedal) and '\*' (crescendo or similar effect). The dynamics range from *f* (forte) to *p* (piano). The key signature has two sharps (F# and C#).

System 1: Treble staff starts with a forte (*f*) dynamic. Bass staff has a 'Ped.' marking.

System 2: Treble staff has a '\*' marking. Bass staff has a 'Ped.' marking.

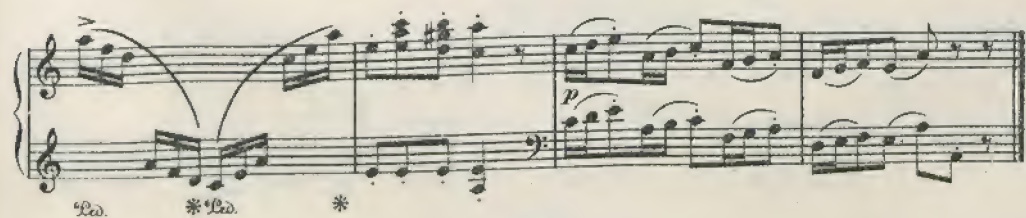
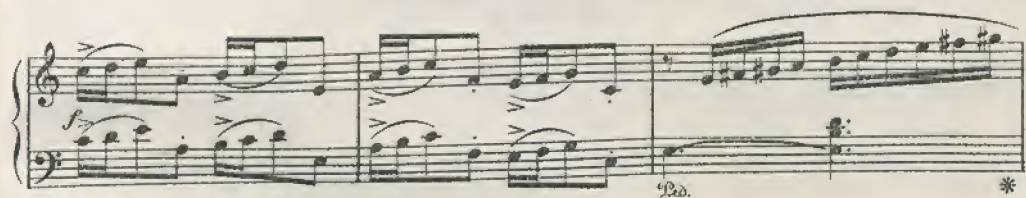
System 3: Treble staff has a 'Ped.' marking. Bass staff has a 'mf' (mezzo-forte) marking and a 'Ped.' marking.

System 4: Treble staff has a 'Ped.' marking. Bass staff has a 'mf' (mezzo-forte) marking and a 'Ped.' marking.

System 5: Treble staff has a 'Ped.' marking. Bass staff has a 'Ped.' marking.

System 6: Treble staff has a 'Ped.' marking. Bass staff has a 'Ped.' marking.





## RONDO

121 Allegro

Seconda

Fr. Kuhlau

The musical score is for a Rondo in the key of B-flat major, 2/4 time, by Franz Kuhlau. It is marked 'Allegro' and 'Seconda'. The score consists of six systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and a *sim.* (sostenuto) marking. The second system features a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system is marked with a forte (*f*) dynamic. The sixth system concludes with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes.



## RONDO

Primo

Fr. Kuhlau

121 Allegro

The musical score is for a Rondo in B-flat major, Op. 121 by Friedrich Kuhlau, marked 'Primo' and 'Allegro'. It consists of seven systems of two staves each. The key signature has two flats (B-flat major). The tempo is Allegro. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f, mf). Fingerings are indicated by numbers 1-5 above or below notes. There are repeat signs and first/second endings marked with '1' and '2'.

*Seconda*

A musical score for a piano piece, labeled "Seconda". The score is written for piano (p) and consists of seven systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings. The first system shows a melodic line in the treble staff and a more active line in the bass staff. The second system continues the melodic development. The third system features a more complex bass line with many sixteenth notes. The fourth system shows a melodic line in the treble staff and a more active line in the bass staff. The fifth system features a melodic line in the treble staff and a more active line in the bass staff. The sixth system features a melodic line in the treble staff and a more active line in the bass staff. The seventh system features a melodic line in the treble staff and a more active line in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The first system shows a melodic line in the treble staff and a more active line in the bass staff. The second system continues the melodic development. The third system features a more complex bass line with many sixteenth notes. The fourth system shows a melodic line in the treble staff and a more active line in the bass staff. The fifth system features a melodic line in the treble staff and a more active line in the bass staff. The sixth system features a melodic line in the treble staff and a more active line in the bass staff. The seventh system features a melodic line in the treble staff and a more active line in the bass staff.



2 1 4 1 2 3  
*mf*  
 1 5 3  
 1 2  
*f* *p*  
*f*  
*f*  
 5  
*f*  
 4 1 3  
*f*

## RONDO

122 Allegro

L. v. Beethoven

This musical score is for a Rondo in G major, Op. 10, No. 122, by Ludwig van Beethoven. It is marked "Allegro" and consists of 12 measures shown on the page. The score is written for piano and includes various dynamics and articulations.

The first system (measures 1-6) begins with a piano (*p*) dynamic. The right hand features eighth-note patterns with fingerings 1-2, 4, 1-2, 4, 5, 1-2, 4, 1, 2, 1. The left hand plays a steady eighth-note accompaniment with fingerings 3, 3, 2, 3, 4, 5.

The second system (measures 7-12) continues the eighth-note accompaniment in the left hand, marked *cresc.* (crescendo). The right hand has more complex patterns with fingerings 5, 1-4, 2-5, 4, 5, 1, 2-3, 5, 5, 4, 5.

The third system (measures 13-18) introduces a piano (*p*) dynamic in the right hand. The left hand continues its accompaniment with fingerings 2, 1, 3, 5, 4, 3, 2, 1.

The fourth system (measures 19-24) features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand has fingerings 5, 1, 2, 5, 3, 1, 2, 4, 3, 2, 4, 3, 2, 3, 4, 1, 3. The left hand has fingerings 1, 1, 4, 5, 4, 5, 4, 5, 4.

The fifth system (measures 25-30) continues with piano (*p*) and forte (*f*) dynamics. The right hand has fingerings 3, 1, 4, 3, 2, 1, 4, 5, 4, 5. The left hand has fingerings 4, 4, 2, 4, 5, 4, 5, 4.

The sixth system (measures 31-36) features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand has fingerings 3, 2, 1, 4, 5, 3, 2, 3, 5, 1, 2, 4, 2. The left hand has fingerings 4, 4, 2, 4, 5, 4, 5, 4.

The seventh system (measures 37-42) begins with a *dolce* (sweet) marking. The right hand has fingerings 1, 4, 2, 3, 2, 1, 4, 2, 1, 5, 4, 2. The left hand has fingerings 4, 3, 5, 4, 2.



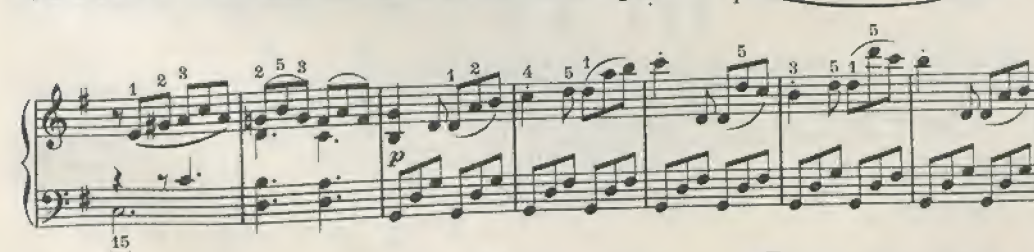
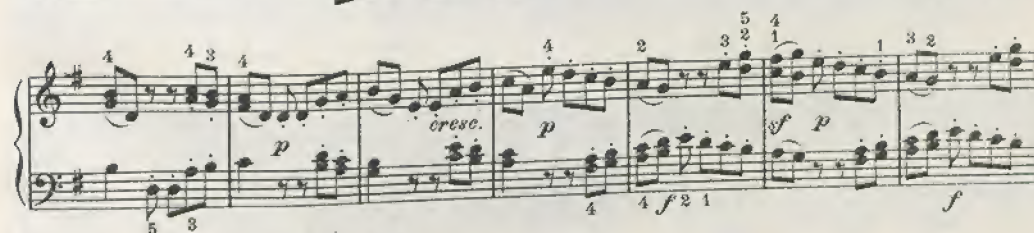
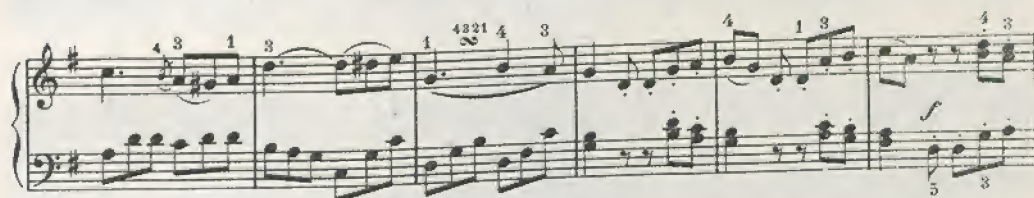
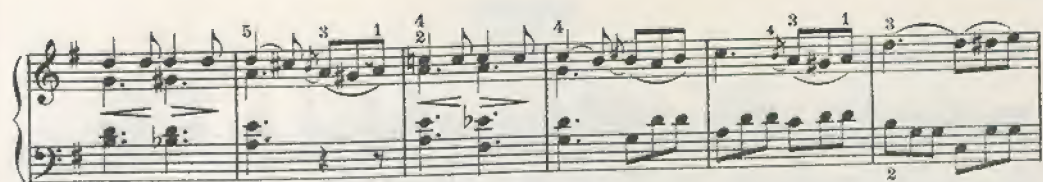
This page of musical notation is for a piano piece, likely in a minor key as indicated by the three flats in the key signature. It consists of eight systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and articulations (accents, slurs). Dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo) are used throughout. The piece concludes with a *pp* marking. The bottom of the page features the number 11485.

This page contains seven systems of musical notation for piano. The music is written in G major (one sharp) and 4/4 time. The notation includes treble and bass clefs, key signatures, and time signatures. The music features various musical notations including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

The first system shows a key signature change from G major to E major (two sharps). The second system continues in E major. The third system includes the marking *cresc.* in the bass staff. The fourth system includes the marking *cresc.* in the bass staff. The fifth system includes the marking *p dolce* in the bass staff. The sixth system includes the marking *cresc.* in the bass staff. The seventh system includes the marking *p* in the bass staff.

Fingerings are indicated by numbers 1-5. The notation includes various musical notations such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.





## RONDO

Seconda

A. Diabelli

## 123 Allegretto

The musical score is written for piano and violin. It begins with a piano introduction in the lower register, marked *f*. The violin part enters in the upper register, marked *p*. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *f*, *p*, *cresc.*, and *mf*. The piece ends with a *Fine* marking and a *D.C. al Fine* instruction.





## CARMEN

## 124 Allegro moderato

G. Bizet.  
arr. af G. C. Bohlmann

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro moderato".

The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *p* (piano), *f* (forte), and *ff marcato* (fortissimo marcato). The piece concludes with a *Fine* marking.



## GAVOTTE

Paul Zileher, Op. 134. Nr. 3.

125 Allegro

The musical score is written for piano and bass. It consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat major). The time signature is 2/4. The tempo is marked 'Allegro'. The score includes various dynamic markings: *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. There are also articulation marks, including slurs and accents. The score ends with a double bar line.





First system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4, 2. Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*. Dynamics: *cresc.*, *legato*.

Second system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4. Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*. Dynamics: *tranquillo*, *dim.*.

Third system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 3, 2, 1. Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*. Dynamics: *dim.*.

Fourth system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4. Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*. Dynamics: *pp*.

Fifth system of musical notation. Treble and bass staves. Bass line includes fingerings 4, 5, 5, 5, 5, 5. Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*. Dynamics: *cresc.*, *dim.*.

Sixth system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 5, 2. Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*. Dynamics: *pp*, *smorz.*.

## MENUET

Paul Zilleher, Op. 129. Nr. 7.

## 127 Moderato

The musical score for Minuet No. 7 is written for piano. It begins with a piano (*p*) introduction. The first system contains measures 1 through 4, featuring a series of eighth notes in the right hand and a steady bass line in the left hand. The second system contains measures 5 through 8, with a change in dynamics to mezzo-piano (*mp*). The third system contains measures 9 through 12, with dynamics increasing to mezzo-forte (*mf*). The fourth system contains measures 13 through 16, concluding the piece with a final chord. The score includes detailed fingerings, pedaling instructions (marked 'Ped.' with an asterisk), and dynamic markings.



BRYLLUPSMARSCH  
af  
„En Skærsommernatsdrøm.“

Mendelssohn-Bartholdy

128 Allegro

The musical score is written for piano and consists of six systems. Each system contains a treble and a bass staff. The key signature is one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system starts with a treble staff and a bass staff. The second system continues the melody in the treble staff. The third system introduces a new melody in the treble staff. The fourth system continues the melody in the treble staff. The fifth system continues the melody in the treble staff. The sixth system concludes the piece with a final chord in the treble staff.

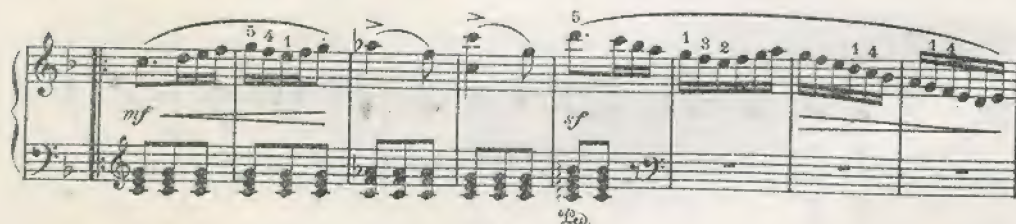
## SCHERZO

## 129 Allegretto

C. M. Weber



## TRIO I



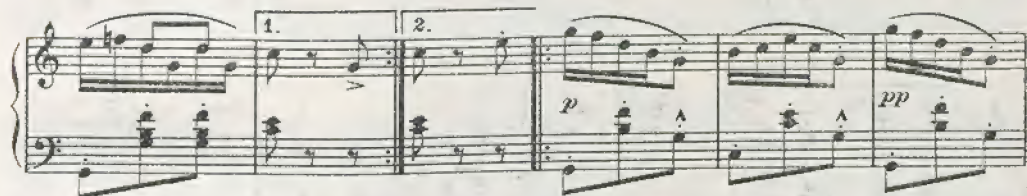
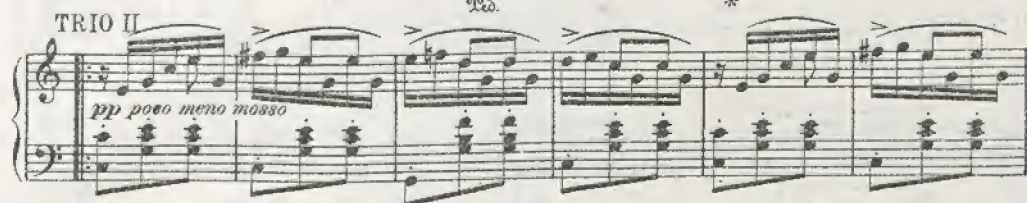
Dette Stykke er oprindeligt komponeret for Guitar og Piano.

11485





## TRIO II



## CODA

Tempo I



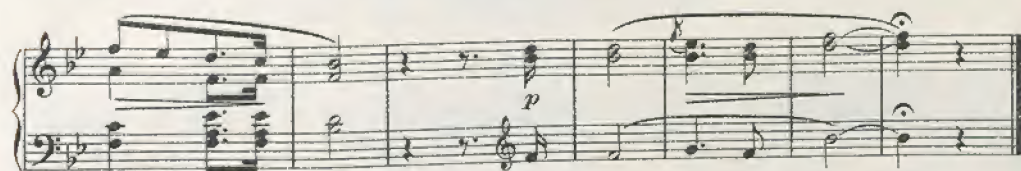
## BRUDEKOR AF „LOHENGRIN“

130. Moderato

R. Wagner

The musical score is written for piano and consists of seven systems. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Moderato'. The score includes various musical notations such as chords, arpeggios, and fingerings. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a mezzo-forte (*mf*) dynamic. The seventh system includes a piano (*p*) dynamic. The score is marked with various fingerings and articulations throughout.

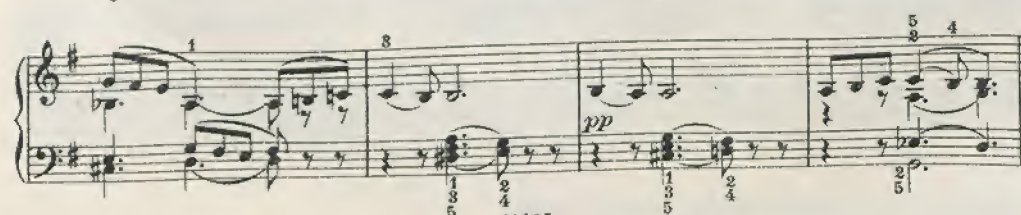
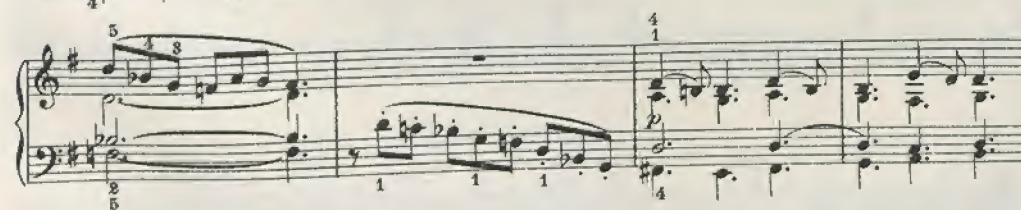
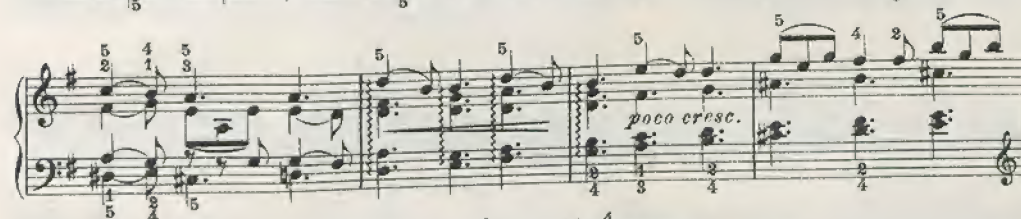




## MAJ AF „AARSTIDERNE“

P. Tschalkowsky, Op. 37  
(Ludvig Schytte)

## 131. Andantino



## SOMMERFUGLEN

Hen over Blomsterbed, Græsplet og Gange  
 Gjøres der Jagt, trods den fredende Hæk,  
 Der en Sommerfugl, Drengen vil fange,  
 Nu har den sat sig, - nej nu fløi den væk!  
 Roserne dukke med Hovedet i Hækken:  
 „Sommerfugl, frels dig! flyv hen over Bækken!“

## 132. Allegro molto

J. P. E. Hartmann, Op. 50 Nr. 2  
 Ny Udgave af Adolf Ruthardt

*p*

*leggiere*

*p*

1. 2.



The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 5. Dynamics include *dolce*, *smorz.*, *p*, and *dim.*. The score is divided into first and second endings by a double bar line with a repeat sign. The first ending is marked with a '1.' and the second with a '2.'. The piece concludes with a final cadence.

System 1: Treble clef, key signature of one sharp (F#). Treble staff has notes with fingerings 2, 2, 4, 1, 2, 3, 2, 2. Bass staff has notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2. Dynamics: *dolce*. Markings: *Red.*, *\*.*

System 2: Treble clef. Treble staff has notes with fingerings 3, 2, 2, 4, 2, 3. Bass staff has notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2. Dynamics: *Red.*, *\*.*

System 3: Treble clef. Treble staff has notes with fingerings 2, 2, 1, 3, 2. Bass staff has notes with fingerings 1, 2, 2, 2, 2, 2, 2, 2. Dynamics: *smorz.*. Markings: *1.*, *2.*

System 4: Treble clef. Treble staff has notes with fingerings 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3. Bass staff has notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2. Dynamics: *p*, *dim.*. Markings: *1.*, *2.*

System 5: Treble clef. Treble staff has notes with fingerings 1, 2, 2, 3, 1. Bass staff has notes with fingerings 1, 3, 2, 2, 2, 2, 2, 2. Dynamics: *p*, *dim.*. Markings: *1.*, *2.*

System 6: Treble clef. Treble staff has notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Bass staff has notes with fingerings 1, 3, 2, 2, 2, 2, 2, 2. Dynamics: *1.*, *2.*. Markings: *1.*, *2.*

## SLUTNINGSKOR AF „ELVERHØJ“

Beskærm vor Konge store Gud.

*Secondo*

133. Maestoso

F. Kuhlau

ff

cresc.

ff

ff

ff

Fine



## SLUTNINGSKOR AF „ELVERHØJ“

Beskærm vor Konge store Gud.

Primo

F. Kuhlau  
(Nicolaj Hansen.)

133. Maestoso

The musical score is written for piano and consists of seven systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo/mood is marked 'Maestoso'. The score includes various musical notations such as dynamics (ff, mf, cresc., Fine), articulation (accents), and fingerings (numbers 1-5). The piece concludes with a double bar line and the word 'Fine'.

# EN LILLE LANGSOM VALS

af Humoreske Bagateller

## 134. Valse lento

Carl Nielsen, Op. XI

The musical score for "En Lille Langsom Vals" by Carl Nielsen, Op. XI, is presented in five systems. The key signature is one flat (B-flat major), and the time signature is 3/4. The piece is marked "Valse lento".

**System 1:** The piano part begins with a *p* (piano) dynamic. The melody in the right hand features fingerings 2, 1, 4, 3, 1, 5, 3, 1, 5, 3. The bass line consists of simple eighth-note accompaniment.

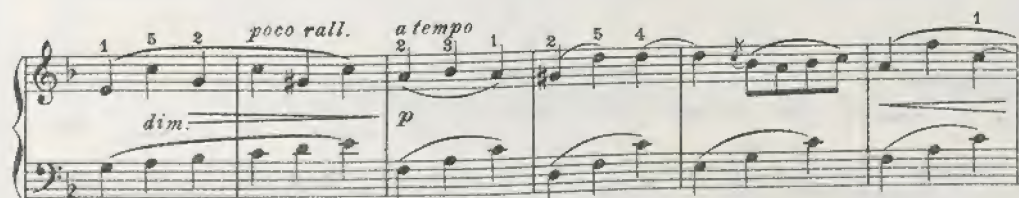
**System 2:** The tempo marking *poco rit.* (poco ritardando) appears. The piano part includes a *dim.* (diminuendo) marking. The tempo then returns to *a tempo*. The right hand melody has fingerings 1, 5, 2, 2, 3, 1, 2, 5, 4. The bass line continues with eighth-note accompaniment.

**System 3:** The right hand melody continues with fingerings 1, 4, 1, 5, 2, 2, 1, 4, 5, 3, 2, 1, 2. The bass line features a descending eighth-note scale in the final measure.

**System 4:** The piano part includes a *cresc.* (crescendo) marking. The right hand melody has fingerings 4, 1, 4, 3, 1, 2, 3, 4. The tempo marking *espress.* (espressivo) and a forte *f* dynamic are present. The bass line continues with eighth-note accompaniment.

**System 5:** The piano part includes a *dim.* (diminuendo) marking. The tempo marking *poco rall.* (poco rallentando) appears. The tempo then returns to *a tempo*. The right hand melody has fingerings 3, 3, 1, 2, 3, 2, 3, 2, 1, 2. The bass line continues with eighth-note accompaniment.





## BRITTA POLKA

135.

H. C. Lumbye

1. 4 *f* 8 1 5 2

2. 4 5 1 3 *dolce* 1 5 4 5

1. 4 1 3 1 4 1 4

2. 3 1 2 3 1 3 4 *f*

4 2 2

## VÆGTERSANG

136. Molto Andante e semplice

Edvard Grieg

1. 4 5 3 5 4 1 4 3 2 1 4 1 4

*p* 5 2 1 1 5 8 1 5 4 2 1 5 4 1 2 1 2 4

*mf*



This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is three sharps (F#, C#, G#). The music includes various fingerings, dynamics, and articulations.

- System 1:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 2:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 3:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 4:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 5:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 6:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 7:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.

## RONDO ALL' ONGARESE

137. Presto

Haydn

137. Presto Haydn

*mf*

*f*

*f*

*f*

*f*

*f*









## Det lange Forslag, Trillen, Praltrillen, Snelleren, Mordenten og Dobbeltslaget

Foruden det korte Forslag gives der endnu en anden Art af Forslag, nemlig det lange Forslag. Ligesom det korte skrives ogsaa det lange Forslag med en lille Node, der dog mangler den skraa Streg igennem Foden. Det lange Forslag erholder den halve Værdi af den efterfølgende Node, eller hvis denne er en Node med Punkt ved, de to Trediedele.

Skrivemaade:    Udførelse    eller    Skrivemaade:    Udførelse:

1. „Alla Turca“ af Mozart

Side 70 udføres Figuren: altsaa saaledes

Trillen bestaar i den hurtige Gentagelse af to Toner,— Hovedtonen og den ovenover denne liggende Bitone, og betegnes ved Tegnet  $\text{tr}$ . Trillen afsluttes med et Efterslag ved Bitionen fra naden og slutter med Hoved-

noten, f. Eks: udføres: En Række af nedadstigende

Triller udføres uden Efterslag, f. Eks:

Skrivemaade: Udførelse:

For Praltrillen gælder Tegnet  $\text{pr}$

Skrivemaade: Udførelse: eller i meget hurtigt Tempo:

For Snelleren eller Mordenten gælder Tegnet  $\text{m}$

Skrivemaade: Udførelse:

Dobbeltslaget udføres forskelligt efter som Tegnet  $\infty$  staar over eller efter Noden.

### EKSEMPLER

Skrivemaade: Udførelse:

## Brudte Akkorder

Fingersætningen over Noderne gælder for højre Haand, Fingersætningen under Noderne gælder for venstre Haand.

The image displays ten staves of musical notation, each containing five measures of music. The notation is in treble clef. Fingerings are indicated by numbers 1 through 5 above or below the notes. The exercises are organized into two groups of five staves each, separated by a double bar line. The first group of five staves starts with a key signature of one sharp (F#) and the second group starts with a key signature of one flat (Bb). The exercises involve various melodic patterns and intervals, with some measures containing double bar lines indicating repeat or end of phrase.



This page contains ten staves of musical notation, each featuring a series of chords and melodic lines. The notation includes various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) above the notes. The staves are arranged in a single column, and the music is written in a style typical of early 20th-century piano or guitar sheet music. The key signature and time signature are not explicitly stated, but the notation suggests a common time signature and a key signature with one flat (B-flat).

Staff 1:  $\begin{matrix} 1 & 2 & 3 & 1 & 2 & 3 & 5 \\ 5 & 4 & 3 & 1 & 4 & 2 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 2:  $\begin{matrix} 1 & 2 & 3 & 1 & 2 & 3 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 2 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 3:  $\begin{matrix} 1 & 2 & 3 & 1 & 2 & 3 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 2 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 4:  $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 2 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 5:  $\begin{matrix} 2 & 1 & 4 & 3 & 1 & 2 & 3 & 5 \\ 2 & 1 & 4 & 3 & 1 & 2 & 3 & 5 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 6:  $\begin{matrix} 3 & 1 & 2 & 3 & 1 & 2 & 3 & 4 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 2 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 7:  $\begin{matrix} 5 & 4 & 3 & 2 & 1 & 4 & 3 & 2 \\ 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 8:  $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 2 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 9:  $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 2 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 10:  $\begin{matrix} 2 & 1 & 4 & 3 & 1 & 2 & 3 & 4 \\ 2 & 1 & 4 & 3 & 1 & 2 & 3 & 4 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

Staff 11:  $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 2 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 & 4 & 3 & 1 \end{matrix}$

# Supplement

## DUR - SKALAER

1. C-dur

2. G-dur

3. D-dur

4. A-dur

5. E-dur

6. H-dur

7. Ges-dur

8. Des-dur

9. As-dur

10. Es-dur

11. B-dur

12. F-dur



## MELODISKE MOLL-SKALAER

13. A-moll

14. E-moll

15. H-moll

16. Fis-moll

17. Cis-moll

18. Gis-moll

19. Es-moll

20. B-moll

21. F-moll

22. C-moll

23. G-moll

24. D-moll

## Brudte Oktaver

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes a double bar line with repeat signs on both sides, indicating a repeat section. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 2/4 time and consists of two measures. The first measure has a treble staff with a G4 quarter note, an A4 quarter note, a B4 quarter note, and a C5 quarter note. The bass staff has a G2 quarter note, an A2 quarter note, a B2 quarter note, and a C3 quarter note. The second measure has a treble staff with a D5 quarter note, an E5 quarter note, a F5 quarter note, and a G5 quarter note. The bass staff has a D3 quarter note, an E3 quarter note, a F3 quarter note, and a G3 quarter note. The score is marked with a double bar line and repeat signs.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes a double bar line and a repeat sign. The lyrics 'The Rose Tree' are written below the bass staff.

[illegible]





# KLAVIATURET.

Kontra Oktav	Store Oktav	Lille Oktav	Enstrøgne Oktav	Tøstrøgne .Oktav	Trestøgne Oktav	Firstr. Oktav
C D E F G A H C	D E F G A H C D	E F G A H C D E	F G A H C D E F	G A H C D E F G	A H C D E F G A	H C D E F G A



## De hyppigst forekommende musikalske Fremmedord.

- Accelerando** (accel:) — *ilende.*  
**Adagio** — *langsomt.*  
**Ad libitum** — *efter Behag.*  
**Affabile** — *venligt.*  
**Agitato** — *heftigt.*  
**Al fine** — *indtil Slutningen (ved Gentagelser).*  
**All, alla** — *ligesom.*  
**Alla breve** — *i forkortet Takt.*  
**Alla marcia** — *i Marschtempo.*  
**Alla militare** — *militærisk.*  
**All' antico** — *i gammel Stil.*  
**Alla Polacca** — *i Polonaise-Tempo.*  
**Alleggramente** — *hurtigt.*  
**Allegretto** — *lidt hurtigt (mindre hurtigt end Allegro).*  
**Allegro** — *hurtigt.*  
**Allegro molto** ell. **assai** — *meget hurtigt.*  
**„ con brio** ell. **con fuoco** — *hurtigt, ildfuldt.*  
**„ furioso** — *lidenskabeligt, vildt.*  
**„ giusto** — *passende hurtigt.*  
**„ ma non tanto** } *ikke altfor hurtigt.*  
**„ ma non troppo** }  
**„ maestoso** — *majestætisk.*  
**„ moderato** } *maadeholdende hurtigt.*  
**„ comodo** }  
**„ risoluto** } *hurtigt, bestemt.*  
**„ energico** }  
**„ scherzando** — *spøgende.*  
**„ vivace** — *livligt.*  
**„ di bravura** } *hurtigt, glimrende.*  
**„ concertante** }  
**Al piacere** — *efter Behag.*  
**Amabile** } *indsmigrende.*  
**Amorevole** }  
**Amoroso** — *inderligt, blidt.*  
**Andante** — *gaaende.*  
**Andantino** — *lidt hurtigere end Andante.*  
**Animato** — *besjælet.*  
**Animoso** — *modigt, livligt.*  
**Appassionato** — *lidenskabeligt.*  
**A quatre mains** — *firhændig.*  
**Assai** — *meget.*  
**A tempo** — *betyder, at man efter en forbigaaende Tempoforandring vender tilbage til Stykkets oprindelige Tempo.*  
**Aubade** — *gammelfransk Morgensang.*  
**Ben, bene** — *godt.*  
**Bis** — *to Gange (Gentagelseshetegnelse).*  
**Bolero** — *spansk Nationaldands i  $\frac{3}{4}$  Takt.*  
**Brillante** — *glimrende.*  
**Cantabile** } *syngende.*  
**Cantando** }  
**Cantilena** — *en lille Sang, en simpel Melodi.*  
**Canto** — *Sang.*  
**Col ell. con** — *med.*  
**Coll' ottava** — *betyder, staaende over Noden, at den højere Oktav skal spilles med, staaende under Noden: at den dybere Oktav skal spilles med.*  
**Col sordini** — *med Dæmperen.*  
**Come** — *ligesom.*  
**Come prima** — *som første Gang.*  
**Come sopra** — *som ovenfor.*  
**Comodo** — *mageligt.*  
**Con abbandone** — *med Hengivelse.*  
**Con amore** — *med Kærlighed.*  
**Con anima** — *sjælfuld.*  
**Con dolore** ell. **con duolo** — *smerteligt.*  
**Con espressione** — *udtryksfuld.*  
**Con forza** — *med Kraft.*  
**Con grazia** — *med Ynde.*  
**Con passione** — *lidenskabeligt.*  
**Corda** — *Stræng.*  
**Crescendo** — *tiltagende i Styrke.*  
**Crescendotegn:**   
**Da Capo** — *forfra.*  
**Decrescendo** — *aftagende i Styrke.*  
**Decrescendotegn:**   
**Diluendo** — *hændende.*  
**Diminuendo** — *aftagende i Styrke.*  
**Dolce** — *blødt.*  
**Dolcissimo** — *meget blødt.*  
**Dolente** — *klagende.*  
**Doloroso** — *smertefuld.*  
**Elegi** — *Klagesang.*  
**Elégiaque** — *kløgende.*  
**Espressivo** — *udtryksfuld.*  
**Fanatico** — *sværmerisk.*  
**Fantastico** — *fantastisk.*  
**Feroce** — *voldsomt, vildt.*  
**Festivamente** — *højtideligt, festligt.*  
**Fieramente** — *stormende.*  
**Fine** — *Slutning.*  
**Forte (f)** — *stærkt.*  
**Fortissimo (ff)** — *meget stærkt. Forte fortissimo (fff)* — *saa stærkt som muligt.*  
**Forzato** (fz ell.  $\text{>}$ ,  $\text{h}$ ) — *forstærket.*  
**Fugato** — *fugeret.*  
**Fuge** ell. **Fuga** — *et Stykke i polyphon Stil, o: et Stykke, i hvilket alle Stemmer ere af lige stor Betydning. Modsætningen er den homophone Stil, hvor en Melodistemme er den vigtigste.*  
**Fuoco** — *ild.*  
**Furioso** — *rasende.*  
**Giocoso** — *muntert.*  
**Giusto** — *passende.*  
**Glissando** — *glidende.*  
**Grave** — *alvorligt.*  
**Gravita** — *Alvor.*  
**Grazioso** — *yndefuld.*  
**Impetuoso** — *voldsomt.*  
**Innocente** — *uskyldig.*  
**Inquieto** — *uroilig.*  
**Intermezzo** — *Mellemspil.*  
**Krakowiak** — *polsk Nationaldands.*  
**Lamentabile** — *klagende.*  
**Langueute** — *smægtende.*  
**Larghetto** — *mindre langsomt end largo.*  
**Largo** — *langsomt. Larghissimo* — *meget langsomt.*



**Legato** — bundet. **Legatissimo** — meget bundet.  
**Leggiere** — let.  
**Lento** — langsomt.  
**Libitum** (ad libitum) — efter Behag.  
**Loco** — paa Stedet. ophæver Virkningen af et forudgaaet 8<sup>va</sup>-Tegn.  
**Lugubre** — mørkt, bedrøvet.  
**Lusingando** — kællende.  
**Ma** — men.  
**Maestoso** — majestætisk.  
**Maggiore** — Dur.  
**Mano** — Haand.  
**Mano destra** (m. d.) — højre Haand.  
**Mano sinistra** (m. s.) — venstre Haand.  
**Marcato** (marc.) — fremhævet.  
**Marcia funebre** — Sørgemarsch.  
**Marziale** — krigerisk.  
**Meno** — mindre.  
**Meno forte** — mindre stærkt.  
**Mezzo** — halvt.  
**Mezzo forte** (m. f.) — halvt stærkt.  
**Mezzo voce** (m. v.) — med halv Stemme.  
**Minore** — Moll.  
**Moderato** — maadeholdende.  
**Molto** — meget.  
**Morendo** — hændende.  
**Mosso** — bevæget. **Piu mosso** — mere bevæget.  
**Moto** } Bevægelse.  
**Movimento** }  
**Nocturne** — Natstykket.  
**Non** — ikke.  
**Opus** (Op.) — Værk.  
**Ossia** — eller.  
**Ottava** (8<sup>va</sup>) — betyder en Oktav højere, naar det staaer ovenover Noden; — en Oktav dybere, naar det staaer under Noden.  
**Parlando** — talende.  
**Passione** — Lidenskab.  
**Pesante** — vægtigt.  
**Piacere** (a piacere) — efter Behag.  
**Piacevole** — indsmigrende.  
**Plano** (p) — svagt. **Pianissimo** (pp) — meget svagt. **Piano pianissimo** (ppp) — saa svagt som muligt.  
**Piu** — mere.  
**Pizzicato** — afkortet.  
**Placido** — roligt.  
**Poco** — lidt.  
**Poco a poco** — lidt efter lidt.  
**Portamento** — bærende.  
**Possibile** — muligt.  
**Precipitando** — ilende.  
**Precisione** — Nøjagtighed.  
**Presto** — hurtigt. **Prestissimo** — meget hurtigt.  
**Prima** — første.  
**Prima volta** — første Gang.

**Quasi** — ligesom.  
**Rallentando** (rall.) — nølende, lidt efter lidt langsommere.  
**Rapidamente** — hurtigt.  
**Rigorouso** — strængt.  
**Rinforzato** — forstærket.  
**Risoluto** — bestemt.  
**Ritardando** (rit.) — lidt efter lidt langsommere.  
**Ritenuto** — tilbageholdt, pludseligt langsommere.  
**Rubato** — Frihed i Tempoet.  
**Scherzando** — spøgende.  
**Sciolto** — ubunden.  
**Segno** — Tegn. Dal Segno — fra Tegnet.  
**Semplice** — simpelt.  
**Sempre** — bestandig.  
**Sentimento** — Følelse.  
**Senza** — uden.  
**Serioso** — alvorlig.  
**Sforzando** (sf. sfz. sfz.) — stærkt betonet.  
**Slentando** — blivende langsommere.  
**Smorzando** — hændende.  
**Sopra** — over.  
**Sordini** — Dæmper.  
**Sostenuto** — udholdt, slæbende.  
**Sotto voce** — med sagte Stemme.  
**Spianato** — simpelt, ligefrem.  
**Spiccato** — tydelig adskilt.  
**Spirito** — Aand.  
**Staccato** — slødt, afkortet.  
**Strepidoso** — larmende.  
**Stretta** — hurtig Slutsats.  
**Stringendo** — ilende.  
**Tempo** — Tid, Tidsmaal.  
**Teneramente** ell. **con Tenerezza** — blidt.  
**Tenuto** — holdt.  
**Tonica** — Grundtonen i en Toneart.  
**Tranquillo** — roligt.  
**Tremolo** — bævende.  
**Troppo** — for meget. **Non troppo** — ikke for meget.  
**Tutto** — den hele. **Tutto la forza** — med al Kraft.  
**Un** — en. **Un poco** — en Smule.  
**Unisono** — Enklang.  
**Veloce** — hurtigt.  
**Verte** — vend om.  
**Vibrato** — sitrende.  
**Vigorouso** — kraftigt.  
**Violente** — heftigt.  
**Vivace** ell. **Vivo** — livligt.  
**Vivacissimo** — meget livligt.  
**Voce** — Stemme.  
**Volta** — Gang. 1<sup>ma</sup> volta — første Gang.  
**Volti subito** (v. s.) — vend hurtigt om.  
**Zoppo** — haltende.



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# Oluf Ring: Undervisnings-Musik



## For Klaver

**Min egen Spillebog. 35 Smaastykker for Begyndere.**

1. Vinter Farvel (*Tysk Folkemelodi*). 2. Dans. 3. Scherzo (efter *Diabelli*). 4. Vildgæs. 5. *Rinck*. Aftensang. 6. Oldenborre. 7. Se, se, saa faar du mig (Sangleg). 8. Lege Soldat. 9. *O. Ring*. Lærkereden. 10. Børnesang. 11. Offer og Ædelig (Sangleg). 12. Mine Gedebugke (Norsk). 13. *J. P. E. Hartmann*. Stork, Stork, Langeben. 14. De gode, gamle Ægyptere. 15. *B. A. Weber*. Skytten. 16. *E. Horneman*. Tordenskjold. 17. *Czerny*. Vals. 18. Bjerget i Skoven. 19. Povl sine Høns. 20. *Breidahl*. Søren Far har Penge. 21. Lille Ellen (*E. B.*). 22. *Fini Henriques*. Abel Spendabel. 23. *Gebauer*. Pandebe. 24. Og Ræven lakked. 25. Visen om Palle. 26. *Strauss*. Donausange. 27. *Bay*. Fred hviler. 28. *Ivanovici*. Donaubølger. 29. Roselil. 30. *Beethoven*. Tema af 7. Symfoni. 31. Tyrkisk Marsch (efter *Diabelli*). 32. *Kuhlau*. Balletmusik af „Elverhøj“. 33. *Wanhal*. Allegretto. 34. *Pleyel*. Menuet. 35. *Kuhlau*. Allegretto.



**Den flinke Pianist. 35 lette Klaverstykker.**

1. *C. C. Møller*. Aarhus Tappenstreg. 2. Blindebuk. 3. *Ludvig Schytte*. Bondegildet. 4. *H. C. Lumbye*. Cither-Solo af „Drømmebilleder“. 5. *O. Ring*. Drengelæg. 6. *N. W. Gade*. Drengenes Runddans af „Børnenes Jul“. 7. *O. Ring*. Duet. 8. *O. Ring*. Dukke-Menuet. 9. Eja, Popeja! 10. Et Barn er født i Bethlehem (Dansk Folkemelodi). 11. Fald paa Knæ, min Rose. 12. *G. Lange*. Filippine. 13. Folkedans. 14. *Doppler*. Gyngehesten. 15. *Schulz*. Her kommer, Jesus, dine smaa. 16. *Kuhlau*. Herligt en Sommernat. 17. *Bishop*. Hjemmet. 18. *Chr. Jensen*. I Kongelunden. 19. Jeg svinger mine Kyllinger. 20. Jeg vil sjunge om en Helt. 21. Kukkuk! 22. Lille Lise. 23. Melodi. 24. *Boccherini*. Menuet. 25. *O. Ring*. Polka. 26. *Fröhlich*. Riberhus-Marsch. 27. *Oesten*. Sommerfuglejægeren. 28. *O. Ring*. Staccato. 29. Sur, sur, sur! 30. Tornerose var et vakkert Barn. 31. *O. Ring*. Vals. 32. Videvidevit. 33. Vil du? 34. Vinde, vinde Nølegarn. 35. *Hervé*. Visen om den store Tromme, af „Frøken Nitouche“.

Den kendte Ribe-Organist og Komponist **Oluf Ring** har her dels arrangeret, dels komponeret en Række lette Stykker — med Udeladelse af Oktaver og andre svære Greb — egnede til Brug ved Undervisningen, musikalsk underholdende og fillige teknisk udviklende. Til Indholdsfortegnelsen er føjet en Anvisning paa, i hvilken Rækkefølge Stykkerne helst bør indstuderes.



Et enestaaende prisbilligt Studieværk for Klaver!

— 45 —

# SONATINER

og

Foredragsstykker

for

KLAVER

af

Bach — Beethoven — Clementi — Diabelli — Doppler —  
Dusseck — Field — Godard — Haberbier — Händel — Haydn —  
Henriques — Horneman — Kuhlau — Mayer — Mozart —  
Paradies — Rameau — Schmitt — Schubert — Schumann —  
Schytte — Steibelt og Tschaiowsky.

Revideret og udgivet af

Ludvig Schytte.

*Ludvig Schytte:* 45 Sonatiner for Klaver. Den bekendte Klaverpædagog har udgivet denne Samling, der strækker sig fra Bach til Tschaiowski, til Brug ved Undervisningen. Men den vil ogsaa være udmærket paa sin Plads i mangt et Klaverdyrkende Hjem, hvor der sættes Pris paa virkelig god Musik, som ikke stiller for store tekniske Fordringer til de udøvende.  
(Aarhus Amtstid. d. 21/4 1908.)

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Man finder her samlede mindre Ting af de berømte Klassikere, af Klaverpædagoger fra den ældste Tid op til Nutidens unge og yngre Komponister.

Hele Samlingen er forsynet med Fingersætning, Hurligheds- og Styrkebelegnelser, og Trykket er saa fint og klart, som man kun finder det paa de allerdyreste Nutidsudgaver.

Samlingen egner sig fortrinlig for Klaverspillere, der er udover deres første musikalske Ungdom.

S. A. (København d. 21/4 1908.)

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.



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Haberbier. Vademecum des Pianisten (390  
Øvelser), udgivet af *Ludvig Schytte*.

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